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(PART III)—BY LEON RAINS

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METROPOLITAN OPERA OPENS WITH "TOSCA"

Jeritza, Martinelli and Scotti Leading Artists in Puccini Work—Customary Large and Brilliant Throng of Opera Lovers on Hand—Enthusiasm Brims Over for Temperamental Performance of Jeritza—New York Glad to Welcome Again Its Pet Opera House and Pet Opera Singers

Early November always brings with it the beginning of a great many important social functions, and of them all the annual premiere of the Metropolitan Opera House is perhaps the leading example even though the event is a musical one, and in some tonal circles is regarded as perhaps the most significant of all the season's melodious doings.

As the years come and go, the Metropolitan Opera continues to maintain its high position in the world of art, although it has come to be recognized that this fact is due not to its initiative or progressiveness in producing new works, but rather to the power of its wealth (represented by its rich stockholders and the very large subscription public), which enables the institution to engage many of the world's great singers and to employ also first class conductors, who are able drill-masters and through whose efforts the ensemble of the company has been brought to a high state of perfection. Indeed, if one were to cast a very critical eye over the Metropolitan Opera performances, one might say that it is their ensemble which forms their outstanding feature. Now and again, and here and there, individual singers have risen to extraordinary heights of personal achievement at some single performance, but on the whole the large fame which the Metropolitan Opera enjoys throughout the musical world is based not on such virtuoso feats, but on the continued general excellence of its performances in all departments. Even the justly condemned "star system," with all the vicious abuses that must necessarily follow in its train, has not been able to affect the general dignity and the underlying sense of artistic sobriety which animate the executive directors of the institution and are, perforce, also an integral part of the policy of any impresario whom they might select.

GATTI-CASAZZA AN IDEAL ARTISTIC CHIEF.

Perhaps never in the whole history of the Metropolitan Opera House has its standard been as high and have its performances had as finished an ensemble as under the regime of Giulio Gatti-Casazza. Through training, inclination, and perhaps predilection, Gatti-Casazza is eminently fitted to hold the exalted post he now occupies. Of course, like his predecessors, he entered upon the obnoxious heritage of the "star system," and because of its firm intrenchment and the machinations of those who were interested in keeping it alive, he was compelled for a while to bow to its dominating tyranny. However, Gatti-Casazza never failed to express himself forcibly in favor of the abolition of the "star system," even when it seemed to rage most violently, with Caruso and Farrar chiefly responsible for its furious exploitation. The death of the lamented tenor was the first opportunity presented to Gatti-Casazza to readjust the whole artistic scheme of the Metropolitan so far as its leading singers were concerned, and the retirement of Mme. Farrar aided him still further in his plans and ideals, so long dearly cherished, to eliminate as far as possible the public adoration of individual singers, and to focus attention upon the operas themselves and the manner of their ensemble performance in the orchestra and upon the stage. Also under Gatti-Casazza many important improvements were made at the Metropolitan in the branches of lighting, costuming, and scenic and general artistic equipment.

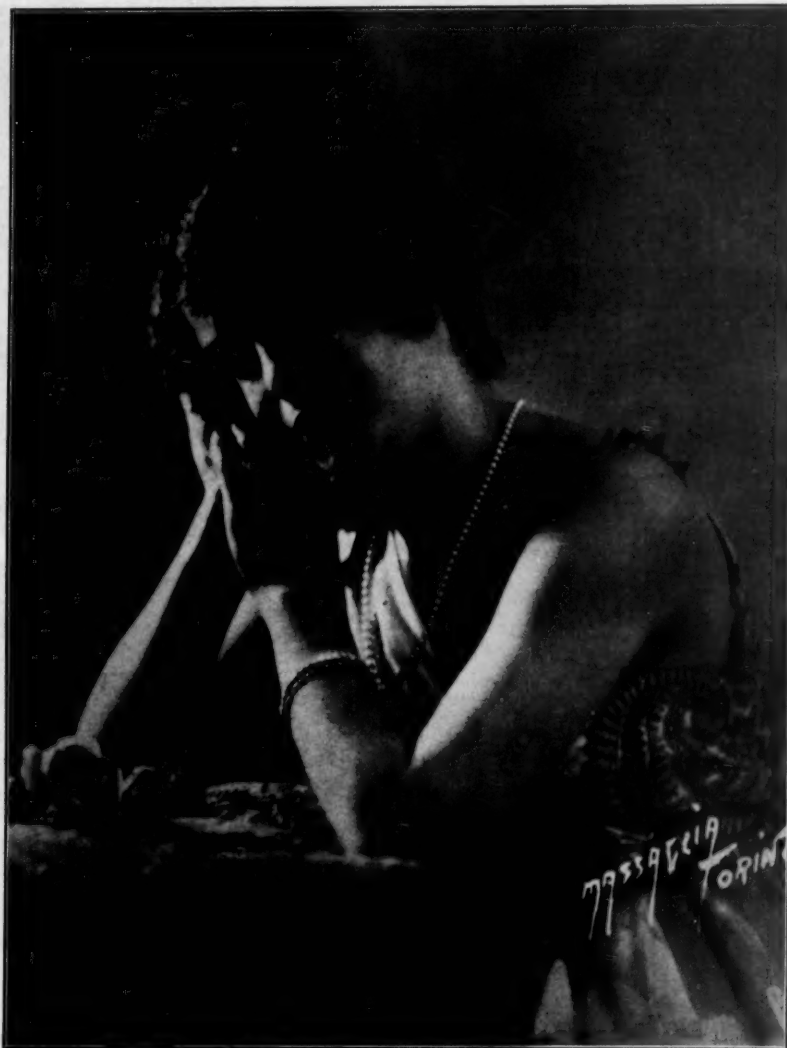
He is the right man in the right place, and it is no exaggeration to say that he is so regarded by everybody in the entire musical world.

THE OPENING NIGHT.

It might appear from the foregoing paragraphs that such a thing as any further agitation over a "star" was entirely out of the question at the Metropolitan after the demise of Caruso and the withdrawal of Farrar. Naturally this is not the case, and it must not be surmised for an instant that when a singer of unusual ability, or a lyric actor or actress of striking talents introduces himself or herself to the New York public, this public, under such circumstances, would not rise en masse and acclaim the newcomer to the full extent of its lungs and handclapping capacity. When ovations of that sort occur they will be talked about by the public and in the newspapers, and as a result a great desire

will be created in all circles to see and hear the sensationalized novelty.

This is true, to a large extent, in the case of Mme. Jeritza, the latest of the Metropolitan singers to create a furore. However, and most fortunately, this soprano is so thorough and sincere an artist that she does not force herself out of the picture when she appears in opera and does not allow her head to be turned by all the adulation and foolish puffery which she has not solicited, but of which she was made the involuntary recipient by hero worshippers and a fawning press, always only too willing to exalt anyone or anything into scarehead prominence.



MAGDELEINE BRARD.

This young French pianist will be watched with much interest in musical circles during her second American tour, which has just begun. Sent here three years ago by the French Government, when only sixteen years old, she created quite a furore as a prodigy and was booked for over forty dates her first season. The European critics say that she has now attained the full stature of a mature pianistic genius. First reports from Oberlin College and Cleveland, where she has already played this season, indicate that they are correct.

All the interviews which Mme. Jeritza has given out to the newspapers have been as modest and serious as her work on the stage. She thinks and feels deeply in her musical and histrionic expression and the notoriety and lickspitting which her success has brought her are rather amusing to the lady herself. She looks upon them as the exuberant and perhaps juvenile outbreaks of a nation which has not yet grown old and settled in its relations with art.

Last Monday evening, November 13, a vast throng packed itself into the Metropolitan, not only in order to be present at what is considered the season's most fashionable event, but also in order to see Mme. Jeritza in a part which has been proclaimed the best of the rôles presented by her in New York up to the present. Her Tosca made a sensation last season because of the conviction which she put into her presentation. It was not in the little histrionic touches, which revealed a finished acting technique, that she made her greatest hit with her audiences, but it was in her large dramatic sweep, her intense feeling and her logical delineation of the emotions of the character, that she found the power to enthral her auditors and to stimulate them into

the frenzied outbursts of enthusiasm which never failed to form a feature of the doings in the auditorium when Mme. Jeritza appeared as the heroine in the Sardou opera. As a singer, too, Mme. Jeritza scored strikingly through her lovely voice, evenly polished in all its registers and her faculty for coloring her tones so as to reflect perfectly all her emotional reactions to the music and to the text.

LAST MONDAY'S PERFORMANCE.

A great wave of applause greeted Mme. Jeritza as she stepped on the stage in the first act and presented herself to the view of the big crowd as a tall and beautiful vision of loveliness in a gown of striking and graceful lines. When (Continued on page 6)

CHICAGO OPERA OPENS WITH "AIDA"

Chicago, November 13.—Once more Chicago proved that it lives up to the city motto, "I Will," as opera on a greater and more elaborate scale than ever before was inaugurated tonight at the Auditorium by the Chicago Civic Opera Company. Magnificent new scenery and costumes made the presentation of "Aida" the most gorgeous pageant seen in this city in many years. Samuel Insull, president of the company, and Clark Shaw, business manager, have kept their promise to give the best ensemble performances Chicago has ever heard and seen, and if this "Aida" performance may be taken as a criterion, the first season of the new company will mark an epoch in the annals of grand opera here. Raissa was the heroine. In glorious voice, she thrilled the audience that taxed the capacity of the vast theater. She won ovation after ovation and was the recipient of many floral tributes that were passed over the footlights. If Raissa was the heroine, then Charles Marshall was the hero. This American tenor has improved so much since he was heard here and in New York last season as Otello, that one could hardly believe the evidence of his own ears. In glorious voice, he sang the "Celeste Aida" superbly, and all through the evening was admired for his remarkable legato, fine diction and powerful tones in dramatic moments, which, however, he has now learned to modulate to an exquisite pianissimo when it is called for.

He created a furore and his appearances will be numerous, as he is a big drawing card and now justly a favorite.

Cesare Formichi, the new baritone, was splendid as Amonasro. His resonant organ is one of rare beauty and the giant Italian baritone made such an impression as to win him overnight the admiration of Chicago operagoers. He is a decided acquisition. Ina Bourskaya, as Amneris, was also very happy. (Though heard here previously, it was her debut at the Auditorium.) She looked regal to the eye, wore magnificent costumes, and her singing was on a par with her acting—both excellent. Melvena Pasamore, another debutante, did well with the small role of the priestess, singing true to pitch and disclosing a voice that will surely bring her greater opportunities.

The smaller roles were ably sung by Lazzari, an old favorite, Cotreuil and Oliviero. More about them later in the season.

Chorus and orchestra were up to the usual high standard set in previous years, and the superb ballet was indeed a glorification of Adolf Bolm's fine art.

Giorgio Polacco conducted as though inspired. He worked like a Trojan and to him is due in great part the credit for the successful launching of what may be truly called Chicago's own opera company. **RENÉ DEVRIES.**

German Section of International Society Organized

Berlin, October 18.—At an organization meeting which took place in Bechstein Hall yesterday, under the chairmanship of Prof. Hermann Springer, critic of the Deutsche Tageszeitung, the German section of the New International Society for New Music, founded in Salzburg, was constituted. Among the official "founders" of the section are Prof. Adolf Weissmann, who made the initial address; Prof. Georg Schunemann, administrative director of the Hochschule; Rudolf Kastner, Walter Schrenk, Heinz Tieszen and F. Windisch, head of the Melos Society. **C. S.**

Elman to Be Married on Christmas Eve

Mischa Elman, the violinist, and Mildred Stone are to be married in New York City on Christmas Eve.

METROPOLITAN OPERA OPENS WITH "TOSCA"

(Continued from page 5)

the ovation had subsided, the singer's first tones fell upon expectantly listening ears and at once proved that her absence from New York had not clouded the purity of her voice or lessened its capacity for expressive utterance. If anything, she sang much better than she did last season, because no doubt she felt a certain confidence in the interest and affection of her public, whose favorable verdict she had already gained so fully. As the opera progressed, she climaxed her vocalism in warmth and brilliancy and her jealous scene in the first act and the singing of the "Vissi d'Arte" in the second act were as stimulative and compelling as any bits of operatic vocal interpretation which the Metropolitan ever has known.

In her acting Mme. Jeritza revealed all the ardor and passion which characterized her Tosca last season. She has a tremendously youthful and vital impulsiveness, added to which there is in her the irresistible power of personality. Imagination and emotional response are the other factors that complete the list of her remarkable qualities as an actress. More than that, she grasps every aspect of the varied characteristics which Sardou wrote into the part of Floria Tosca.

Needless to say, after each act and at the end of the opera, Mme. Jeritza was the recipient of ovations such as Metropolitan audiences accord only to their greatest favorites. She responded graciously to the acclamations and showed by her smiles and delighted gestures that she was as glad to be in New York again as New York was to welcome her return.

Martinelli, that indefatigably studious tenor who shows more and more improvement as the seasons go on, was in

fine voice and gave of it lavishly but with all due artistic restraint. His singing was a real joy to sophisticated listeners who understand the relation between tone production, feeling, and phrasing. In his acting of the Marjorie role, Martinelli leaves nothing to be desired for he expresses all the romantic fervor and burning patriotism which is called for by the correct delineation of the love and sufferings of the hopeless object of Scarpia's jealous hatred. Martinelli made admirers of all his hearers and they in turn left him in no doubt as to his standing with them when the time came for the curtain compliments.

Scotti, veteran impersonator of Scarpia, and the acknowledged best in that part, revealed his familiar skill and power in its enactment. All the grisly horrors that fall to his lot to project, achieved their customary thrilling effect. He, too, received his resounding hurrahs and hand-clappings.

Excellent renderings were those of Louis D'Angelo, as Angelotti; Giordano Paltrinieri, as Spoletta; Pompilio Malatesta, as the Sacristan; Vincenzo Reschiglian, as Sciarone; Robert Leonhardt, the Jailor, and Cecil Arden, the Shepherd.

Conductor Moranzoni had his forces in hand with all his wonted accuracy and authority, and he made the lyric and dramatic moments of the score speak with impressive emotional eloquence.

And now for five months or more of almost nightly communion with the lovers and villains, and kings and queens, and gods and goddesses of opera comique, grand opera, and music drama. The scheduled balance of this week's bill was "Boris Godunoff," "L'Amore dei tre Re," "Rosenkavalier," "Mefistofele," and "Samson and Delilah."



A PROMISING YOUNG SINGER.

Marion Talley is fifteen years old and comes from Kansas City. Last week she sang at the Metropolitan Opera House for General Manager Gatti-Casazza; his assistant, Edward Ziegler; Otto Kahn, chairman of the board; the conductors and some other officials, who say that the young girl has a voice of extraordinary promise. It is a coloratura soprano, fine in quality, well placed and well used. The young lady has poise, too, unusual in one of her years. The judges very wisely advised her to refrain from public appearance of any sort for another three or four years and she will devote this time to study. At a concert recently given by her in Kansas City, some \$10,000 was subscribed to insure her musical training. Her development will be watched with great interest. (Photo © Keystone View Co., Inc.)

Aeolian Hall has been sold out by subscription, as well as the balcony with the exception of twelve seats. The program to be played at the opening concert promises to be most interesting for it will include the Schubert quartet in A minor, Beethoven's quartet in E minor and Arnold Bax's in G major.

Robinson Pupil Engaged for Philadelphia Church

Battin Shelley, a pupil of Purdon Robinson, has just been engaged as baritone soloist of the Park Avenue M. E. Church in Philadelphia.

CINCINNATI WELCOMES REINER AS NEW ORCHESTRA CONDUCTOR

Other News of Interest

Cincinnati, Ohio, November 8.—The opening concert of the symphony season by the Cincinnati Symphony Orchestra, on the afternoon of October 27, at Emery Auditorium, was a memorable occasion. Naturally this was expected in view of the fact that it was to introduce to Cincinnati, and America as well, a new director. The large audience that filled the auditorium was in itself a compliment to both director and orchestra. Fritz Reiner, the new conductor of the orchestra, is a thorough musician, equipped by genius and training to fill the position. His technic was well nigh flawless. He is an artist and reads each number without score, and with all the assurance of one who is at home with his work. His men, even after so short a time since his arrival here, seem to understand his varying moods, and he is so deeply impressed with the significance of the theme that he inspires by his very earnestness.

The program opened with the familiar "Leonore" overture, No. 3, by Beethoven. This was followed by the Brahms E minor symphony, and this by two well known Wagner numbers "Prelude and Love-Death," from "Tristan and Isolde," and the overture from "The Meistersingers," the first played especially well.

Mr. Reiner's interpretation of every number of the program was decidedly different from the conductors who have preceded him here. He is unassuming, as was evidenced by his desire not to wish any undue notice on his first appearance. He was warmly applauded, and the added fact that an overflow audience greeted him at the second concert is ample to prove that he will do much to increase the notable reputation that has already been achieved by this fine body of musicians.

The Cincinnati Symphony Orchestra left on October 30 for its first tour of the season. The itinerary will cover a number of Western cities. The opening concert was at Indianapolis on October 30. The soloist on this occasion was Albert Spalding, violinist. Other concerts will be given at Mattoon, Ill.; Jacksonville, Ill.; St. Joseph and Kansas City, Mo. The soloist for these concerts will be Marjorie Squires, contralto.

NOTES.

Edna Wilder entertained the members of the Meltone Musical Club on October 18 at her home. A program of Ohio Valley composers was much enjoyed by those present. The program was under the direction of Mrs. Adam Hope. The new president, Mrs. Edward Funck, presided at the meeting.

Ralph Lyford, who had been enjoying a rest in Northern Wisconsin with his family for some time, has recently returned to Cincinnati, and while in Chicago on his way home enjoyed a visit with J. Alden Carpenter and Charles Wakefield Cadman. Mr. Lyford has resumed his teaching as head of the department of opera at the Cincinnati Conservatory of Music. His pupils will appear in short operas during the school year.

A musical program was enjoyed at the Clifford Presbyterian Church on October 15, when Louis Schorr played the trumpet, and Sue Gibbs Davis was the soprano soloist. Beulah Davis presided at the organ.

Florence Hardeman, who is a graduate of the College of Music, and a gifted young violinist, is now assisting Mme. Schumann Heink during the present season's tour. Helen Stover, who is also a graduate of the College of Music and a pupil of Hans Schroeder, has been gaining favorable attention of late. She gave her annual recital on October 16, at Aeolian Hall, New York.

Two organs were dedicated at the Mt. Auburn Presbyterian Church on October 15 and 16. They were donated by members of the church in memory of deceased members of their families. The first recital was given by DeWitt C. Garretson, organist of St. Paul's Episcopal Cathedral, Buffalo, N. Y., on October 15, and the other on the following evening by the same organist.

The Monday Musical Club gave a concert at the Old Folks' Home on October 16.

The first of the musical services to be given by the choir of the Church of the Advent, Walnut Hills, was given on October 15, under the direction of Gordon Graham. These musical events will be held on the third Sunday of each month.

Omicron Chapter, Phi Mu Alpha, is now holding its regular meetings at the Cincinnati Conservatory of Music

on the first and third Tuesdays of each month. A musical program is the feature at each meeting. W. W.

Does Advertising Pay?

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October 20, 1922.

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Sincerely yours,

(Signed) SERGEI KLIBANSKY.

[Mr. Klubansky was holding a master class in Memphis at the time that the letter was written.—THE EDITOR.]

Second La Forge-Berumen Noonday Musicales

The second in the series of Noonday Musicales given in Aeolian Hall under the auspices of the La Forge-Berumen studios, Friday, November 3, gave opportunity to hear several gifted young artists, some of whom were new to the concert public. Prominent among these was Lawrence Tibbett, a young baritone with a fine, well placed voice. He sang the "Pagliacci" prologue in splendid style and understanding. Albert Rappaport, tenor, sang the difficult "Ecco ridente" from "Barber of Seville" in commendable fashion. Excellent accompaniments for both singers were played by Helen Moss.

Another singer, Jean Johnson, mezzo soprano, won the audience with her sympathetic voice and personality. Her songs, given with clear diction and fine tonal quality, were "Gai il sole dal Gange" by Scarlatti, "Ren'il sereno al ciglio" by Handel, "Come Let Us Go and Gather May" by Griffes, and "Nocturne" by La Forge. Helen Blume was the accompanist.

Ernesto Berumen, with his unfailing artistry, was heard in conjunction with the Duo-Art Piano in MacDowell's prelude, "The Fauns" by Chaminade, and "Intermezzo-Scherzo" by Leschetizky. The Duo-Art piano also reproduced Mr. Berumen's playing of the Gluck-Friedman "Ballet of the Happy Shades." Erin Ballard, a deservedly popular pianist, played Paderewski's "Theme and Variations," displaying a warm tone and fine discrimination. Another noonday musicale will be given the first Friday of December.

Flonzaley Quartet in Eighteenth Season

On the evening of November 21 the Flonzaley Quartet will enter upon its most successful New York season since its organization eighteen years ago, for, according to report, the entire center of the \$6.60 parquet section in



GRETA MASSON,

soprano, who will be heard in a song recital at Town Hall on Wednesday evening, November 22. Miss Masson has not been heard here in her own recital for several years and much interest therefore surrounds her appearance. She will offer a program of classic and modern songs, with Rex Tillson at the piano. (Photo by Margaret Watkins.)

BRUNO WALTER'S FINAL FAREWELL ENDS IN A BLAZE OF GLORY

Gifted Leader's Remarkable Career in Retrospect—His Revival of the Romantic School—Father of a Talented Family—Munich's Loss Is America's Gain—Walter and Ivogün Leading Spirits of Mozart Performance—"Iphigenia in Aulis" a Masterly Production—Handel and Pergolesi Revivals Charm—Strauss and Pfitzner the Leading Moderns

Munich, October 4.—Last night Bruno Walter conducted for the last time at the National Theater in Munich. He had chosen for his farewell performance Beethoven's "Fidelio," a work which had always been nearest to his heart, and he interpreted it once more with the musicianly and artistic intensity, dramatic force and zealous fanaticism that is part of every true reproductive genius. True, the farewell atmosphere pervading the house may have done something towards intensifying the "Stimmung," but that certainly could in no way eclipse the well-earned triumph of the conductor. And it was a triumph, such as to my knowledge the house had not as yet witnessed. As Walter mounted the conductor's desk, wreathed with laurels, the orchestra greeted him with a flourish of trumpets, the



BRUNO WALTER.

whole audience in a body rose to its feet and thunderous applause, lasting for minutes, reverberated through the house.

At the close of the performance Walter was showered with flowers from the parquet and balconies till the whole stage represented a flower garden, and the ovations, which found their sequel in the street, would hardly come to an end. Hundreds of people followed him even to the restaurant, where a select circle of friends awaited him, and did not stop applauding and shouting until Walter appeared again and again on the balcony bidding farewell to his host of admirers, who finally had to yield to the gentle persuasion of the police.

In the theater, Walter, who was apparently deeply moved by all these signs of admiration and love, made a short address, in which he thanked the Munich public for its unswerving loyalty throughout the last ten years. He said further that he had lavished all his artistic and psychic energies upon his work and that he felt the time had come for him for self-communion, which gives new strength and enlarged views for further artistic activity.

And he spoke true. During his ten years of directorship at the opera and during his activity in Munich's musical life in general, he gave innumerable proofs of the highest enthusiasm and self-denying love for his art and work. He was an indefatigable worker as an artist and organizer, true to others as he was to himself and to his high ideals. He is not only a fascinating conductor but also an artistic personality of the highest type. The whole apparatus was permeated with the spirit of his personality, he fascinated not only his eager listeners but also his splendid orchestra and everybody on the stage, down to the last scenshifter.

He was adored, because he was an artist and a character. And that assured a discipline in the entire institution, for which Munich's opera was often envied. Especially during revolutionary times, when everything seemed to totter and fall; then it was that Walter's organizing talent, his authority and "directorship"—using the word in its fullest meaning—showed itself in its entire capability. No matter how alarming the inner strife—and even open resistance—may have been during that critical time, for the world at large the institution itself never lost one item of its traditional dignity. Walter was obeyed, because he was respected.

When Walter first came to Munich in 1911 as "Generalmusikdirektor," he found a number of prejudiced minds against him and a certain antagonistic spirit, strong enough to take the wind out of the sails of an artist of less backbone and personality than he. He was, before he knew it, the object of party strife, from which, however, he kept perfectly aloof, solely depending upon the high quality of his work and the straightforward path which he had chosen for the achievement of his aims. Time proved him right; his strong personality, coupled with the evident success of his efforts, silenced his opponents and left him victor. And as such he takes leave of Munich.

The reasons for his departure I have already reported; they were in principal a question of leave of absence; the state authorities responsible for the National Theater were of the opinion that they could not grant the leave re-

quested by Walter without jeopardizing the interest of the institution, whereas Walter on the other hand was for artistic as well as for economic reasons compelled to divide his time. And so it came about that Munich once more lost a leading musical spirit. Walter departs, as he told me, without ill feeling, and he certainly left none behind, as the rousing farewell with which he was honored amply proved. He has fulfilled his mission and departs in glory.

The festival season, which lasted two full months this year, is over. Bruno Walter conducted for the last time in the Prinzregententheater "Die Meistersinger von Nürnberg." It meant a double leave-taking. It was the end of a festival concerning which one can frankly and without prejudice state that it surpassed many of its predecessors. And it was a farewell from Bruno Walter as a festival conductor and organizer.

I have already given an extended account of the Wagner performances, also of the enormous stream of foreign visitors which invaded our city this summer. I see from an official account of the Passion Play Committee of Oberammergau (that out of a total of 310,000) a round hundred thousand foreigners visited the performances in that little village, and it seems a fair reckoning that at least half of that number were listeners at our festival productions as well, for they were sold out to the very last day in spite of the high entrance-fee amounting to 3600 marks a seat for the last four weeks.

This seemingly enormous raise from 700 to 3600 marks was made necessary by the catastrophic downward plunge of the mark, which made it well-nigh impossible for natives to visit the theater. In the auditorium one heard more foreign languages, especially English, than German. It is true, Munich's opera festivals have once more gained world-wide fame, but at a price which after all the natives have to pay; some of them, especially the brain-workers, hardly know wherewith to live on the morrow, since the prices for daily necessities have become nothing less than prohibitive within the last two months. And yet it seems to me the price was well worth paying if only one half of that foreign audience took impressions with them which are apt and likely to create a more fraternal spirit between nations whose cultural aims coincide in their principal direction. The old proverb of "l'art pour l'art" might well be changed in our time into "Art for Humanity."

THE MOZART CYCLE

Of the Mozart operas "Cosi fan tutte," "Die Entführung aus dem Serail," "Figaro," and "Don Giovanni" were given at the beautiful little Residenz Theater, which seems predestined for these as well as for all other works of an intimate character, as for instance Richard Strauss' "Ariadne auf Naxos," whereas the "Magic Flute," on account of its more complicated scenic character clamoring for roomy expansion, is played at the big National Theater. Well, let us be frank; the "Magic Flute" has for years been about the weakest spot not only of our festival but also of our repertory. The "regie" in that opera is as old-fashioned as the gaudy scenic fixtures, and that amazing display of costumes which in regard to style covers the wide range from the Olympic to the baroque. And on the score rests a thick layer of dust which even the genial Bruno Walter has not been able to blow away. One really only goes to that opera here in order to hear Maria Ivogün sing the Queen of the Night, and that truly royal treat makes up for a multitude of sins.

MODEL PERFORMANCES

On the other hand, one rarely hears such model performances of "Cosi fan tutte," "Figaro," and "Entführung" as those under Walter in Munich. I went to Salzburg this summer in the hope of finding some new clue there to the true Mozart style, but I must confess that I did not find what I went for. I even make bold to state that the Salzburg ensemble ought to come to Munich to get a few hints about ensemble style and the famous scenic designer, Alfred Roller, might come along, if only to see how beautifully the "Entführung" can be staged with the simplest possible means and in perfect harmony with the simple lines of music and book.

The two leading spirits of our Mozart performances are Bruno Walter at the conductor's desk and Maria Ivogün on the stage. Walter is a really fascinating Mozart interpreter. To hear from him "Entführung," "Cosi fan tutte" or "Figaro," brisk in tempo, soulful and warm in the elegiac parts and yet even in there never lagging, beautifully outlined and clear in every orchestral detail—is like taking a draught of champagne. He knows how to put life into the secco recitatives (which he accompanies on a harpsichord built into the conductor's desk) and to throw flashing lights on the individual characters through finely modulated dynamic accents.

IVOGÜN THE MOZART STAR

Mme. Ivogün as Constanza, Despina or Susanna is certainly an artistic experience of the highest charm imaginable. This charm carries a very personal note and is not only centered in the sweet voice of the singer and her crystalline vocal emission but also in her graceful appearance. And she is musical to her fingertips. Among the rest of the Mozart cast Carl Erb's fine Belmonte, Paul Bender's insupportable Osmin, Luise Willer's sonorous Dorabella, Gustav Schützendorff's excellent Figaro and Don Giovanni, Delia

Reinhardt's charming Cherubino, Fritz Feinhals's stately Count and Joseph Geis' Leporello all deserve particular mention. This does not mean that the rest of the cast was inferior, for the perfect ensemble style achieved in our Mozart performances would not be possible without an adequate ability of all participants.

GLUCK'S "IPHIGENIA IN AULIS"

Outside of the production of Wagner and Mozart the performance of Gluck's lyric tragedy "Iphigenia in Aulis," given in Richard Wagner's model arrangement, meant a culminating point in our festival. After hearing this beautiful work, in which the strongest emotions of the human soul come into play, one cannot leave the theater without being shaken to the depths and yet elevated in heart and spirit by its monumental grandeur. Bruno Walter's interpretation of this work is a masterpiece of genial conductorship and besides that "Iphigenia" is "the" opera in which the entire cast reaches the topnotch of perfection. It is really a "star exhibition" in the sense that everyone taking part is equal to the individual task, that the purified atmosphere of the classic is not at any moment violated by anyone, gesture and vocal accent, scenic and emotional expression being in perfect keeping with the high soaring spirit of the whole.

The performance was also a treat from a purely vocal point of view; names like Fritz Feinhals (Agamemnon), Karl Erb (Achilles), Julius Gless (Calchas), Luise Willer (Clytemnestra), and Delia Reinhardt in the title role, mean in this instance quality. The work was wonderfully staged by Emil Praetorius, who solved the problem of achieving greatness through simplicity perfectly. A dark colored curtain of gigantic dimensions furnishes the background upon which the tragedy is enacted. The opening of this curtain permits occasional glimpses of the ocean, the altar of Artemis and of the Greek camp. The whole performance is of the strongest impressive force.

THREE LITTLE CURIOS.

Three little curios of bygone days (each of them in one act and all three given on one night) also added spice to the festival program: Händel's pastoral opera "Acis and Galatea," Pergolesi's "La serva padrona" and Joseph Schenk's "Dorfbarbier" (Village Barber). Händel's "Acis and Galatea" really belongs to the species of the secular mythological oratorio and the question if the stage is the proper and only fitting place for its performance is not yet solved. I incline to the contrary view, for the reason that a work whose dramatic contents and action are entirely modelled after and subdued by the demands of the absolute musical form, does not require stage appurtenances, which,



NEW SETTING FOR "IPHIGENIA IN AULIS" (SECOND ACT) AT THE NATIONAL-THEATER, MUNICH.

even in the best case, claim part of the interest that just in this instance should be devoted to the musical substance alone. True, the first performance of this work took place under Händel's personal direction before a scenic background (at the court of the Duke of Chandon in 1720), but our opera-friendly contemporaries of the present day demand from the opera as an individual species of art more than an action, which after all is said presents but little more than an opportunity for musical display.

Be that as it may, the music itself belongs at all events to the grandest revelations of Händel's genius. The musician as well as the music lover will feel himself amply repaid for the pains of witnessing a rather tedious action by this inexhaustible fount of beautiful music, which has its climax in a grand dramatic choral fugue (illustrating the approach of the terrible giant Polyphemus) and in the final lamentation chorus—one of the finest pieces of choral music ever written.

With a comparatively small apparatus Händel achieves startling vocal and instrumental effects. The combination required is as original as it is modest in its demands: Four soloists, a five-part mixed chorus without contraltos, and an orchestra consisting of violins and cellos, doubled by the contrabass (without violas), flute, oboe and the harpsichord to fill out. Mozart in 1778 added some wind instruments but here this summer the work was given in the original scoring. Fritz Krauss, our new lyric tenor of praiseworthy qualities, and Delia Reinhardt sang the title roles, Paul Bender that of Polyphemus.

"THE MAID MISTRESS."

Pergolesi's comic intermezzo, "La serva padrona," is better and more widely known; it served, together with the composer's "Stabat Mater," to make him famous throughout the musical world, and actually revolutionized in its time, the style and trend of French opera. The pleasing little work has lost none of its lively sprightliness and is, even in our day where humor on the stage is dealt out in stronger doses, none of its vitality. The simple action, which is really nothing but a lively duet—a tongue duel between a choleric elderly bachelor and his charming young housekeeper, who succeeds in making a matrimonial convert out of her employer—is accompanied and illustrated by a dazzling display of genial musical and instrumental inventions. To see and hear Maria Ivogün in the part of

(Continued on page 14)

BERLIN HAS A RECORD MUSICAL SEASON

More Concerts and More Opera Than Last Year, and Halls Well Filled—Many Foreigners Concertize—Kreisler, Szigeti, Casella, Rummel and Rosing Appear—Three Chicago Artists in One Night—A New "Salome" and a New "Fidelio"

Berlin, October 21.—The last faucet of the musical water works has been turned on, and one sits in the midst of a concert shower the like of which has probably never played upon an innocent music reviewer before. Is this the crisis in Berlin's musical life that the pessimists foresaw? Not two opera houses, but three; not two symphony orchestras, but three. Not two subscription series, but four or maybe five—that is the index to the season's activity. And—curiously enough—the halls are full. Is it a healthy activity, or the feverish bustle of a community that is sick? At present one can only stop in one's astonishment to ask: How is it possible; when does it come?

Concert life, of course, still centers about two points: the Philharmonic series and the State Orchestra at the Opera. Both are in the sign of change. Furtwängler, until recently the conductor of the latter, now heads the Philharmonic in Nikisch's place. The State Orchestra, left leaderless, is still in the throes of an interregnum. Were it its own boss, as in the past, the problem would probably be solved by now. But we are in the era of state ownership, so the state has taken over these concerts, and placed them in the hands of the opera heads. "Who pays the piper calls the tune," hence the Opera appoints the conductor, too.

Cautiously, very cautiously, the name of Hermann Abendroth has been announced—not definitely as Furtwängler's successor, but tentatively, for the first few concerts. The subscribers, therefore, are buying a pig in a poke. One scents politics—strategy of some kind. "Yon Cassius has a lean and hungry look . . ."

Meanwhile Abendroth is a proper man. He is blond, and stands for something: Germanism, uprightness, safe-and-sane-ness. He has come here under the aegis of a very influential critic, who lauds him beyond the skies, and the right wing of the critical fraternity is with him. The left wing is correspondingly negative, and if the fight becomes too bitter, someone will have to find a convenient compromise. "Yon Cassius . . ."

BRUCKNER AS "TRUMP."

Like Furtwängler, Abendroth played Bruckner as his first trump. Sixth symphony, preceded by Mozart's D major (with minuet) and the "Egmont" overture. Why Bruckner? I don't know. One can't always play Brahms, of course, and what else is there for a safe and sane conductor? There were more compelling things happening elsewhere, so I did not attend. I did, however, attend the performance of Verdi's "Requiem" by the Kittel Choir and the Philharmonic Orchestra under the baton of Selmar Meyrowitz—a work which retains its virginal freshness and vigor through the years. It was a beautiful perform-

ance—with Margarete Ober and Alexander Kipnis, a magnificent young baritone, among the soloists.

A GUEST FROM RUSSIA.

A rare and distinguished guest from Soviet Russia stood at the head of the Philharmonic Orchestra a few nights ago, Emil Kuper (or Cooper), conductor of the State Orchestra in Petrograd. Kuper, who has held out bravely as a guardian of high art through war and revolution, first at the Opera and Philharmonic in Moscow, then as Napravnik's successor in Petrograd, devoted an entire program to Tchaikowsky—a worthy act of piety which must be admired as such. But even with the splendid and colorful conducting of Mr. Kuper, such a piece as the "Manfred" symphony, one and a quarter hour long, is trying for post-war patiences. Life in Russia, hectic as it may have been, seems not to have disturbed people in their peace of mind.

The chamber music season was opened—officially, so to speak—by the Rosé Quartet, which gave three evenings to sold-out houses in close succession. Their programs, ranging from Haydn to Reger, offered as unusual things only a charming quartet (E flat) of Cherubini and a new mildly romantic quartet by Reznicek (manuscript), which did not add to the reputation of the composer of Straussian symphonic poems and gruesome operas. The Klingler Quartet, too, has opened its subscription series with the classic trinity, while Alfred Lichtenstein, a flutist, has begun a most interesting series of modern ensemble evenings that will have to be discussed another time.

CASELLA IN BERLIN.

As in previous years the "Melos" society is giving a number of novelty concerts—chiefly chamber music—for its members, and has begun its season's activity by bringing Alfredo Casella to Berlin for the first time. Casella played compositions of his countrymen Malipiero, and Castelnuovo-Tedesco—colorful bits of impressionism without great convincing force, and accompanied Mme. Ghita Lenart, an extraordinarily gifted Hungarian song-interpreter, in a setting of Tagore poems (Songs of Death) by himself. These pieces, ultra-modern in idiom, do little more than paint an atmospheric background for the poems, lacking the plastic expression of the genuine lyrical phrase. They are nevertheless the genuinely felt creations of a sensitive and poetic imagination.

Of the mass of soloists' concerts that take place nightly only a few are of interest to my readers. The majority of these concerts, whose number actually shows an increase over last year, is given by foreigners, or by natives blessed with foreign exchange. The motive for few of them is direct gain, for that is almost impossible under the present economic conditions. They are, in general, a compliment to Berlin as the great musical center of Europe, possessing the most receptive and intelligent public, and the most competent and formidable press. In some instances the motive is charity.

KREISLER AND SZIGETI.

Charity, as usual, was the motive of Fritz Kreisler's first concert, which drew a record audience to the Philharmonic. There was the usual demonstration of affection on the part of the audience, the usual enthusiasm and the usual demand for encores at the end. There was the usual charm in the artist's playing, too, but there was also a hint of tiredness, a lack of "punch," a certain relaxation that I have not noticed before. He played, with Michael Raucheisen, a Beethoven sonata (C minor), and a Bach partita (E major), and while it was a beautiful performance, it nevertheless had in the manner of its delivery something that was more appropriate to the second part of the program, consisting entirely of those little genre pieces and arrangements that have made Kreisler the leading record favorite. If that is a program appropriate for Berlin, one is tempted to ask, what must be his choice for Keokuk, Iowa? Is the mission of so great an artist exhausted with this?

Joseph Szigeti, playing in Berlin two days, later paid a compliment to his colleague by including three of the best Kreisler arrangements in his program. He played the favorite Pugnani prelude and allegro with a rhythmic energy and dynamic verve that swept the audience off its feet. I have never heard this artist play so brilliantly; the reminiscence of a triumphant northern tour seemed to animate his performance. An E minor partita for violin and organ by Bach, and a truly magnificent performance of the Bruch G minor concerto were especially notable.

A little Milhaud piece, "Primavera," proved a pleasant musical sweetmeat.

ILSE NIEMACK CHARMS.

Two young American girls, Ilse Niemack and Sylvia Lent, were among the other violinists of the week. Both gave evidence of uncommon talent. Ilse Niemack, the more finished of the two, evinced much more maturity than her tender age and looks would make one expect. Her tone is pure and sweet and her delivery musically and full of feeling. Her personal charm is irresistible and kindled the audience's enthusiasm at once. With Cecil Burleigh's violin concerto, op. 25, she championed the music of her own country, and in this as in a Gluck ballet suite and the Mendelssohn concerto she was accompanied by the Philharmonic orchestra under Richard Hagel.

WALTER RUMMEL, AMERICAN.

Among the pianists of the past week an American had easily the biggest success. Walter Rummel's pianistic accomplishments are so high, his personality so decisively winning, that one wonders why he lets his light shine so far from home. Is he afraid of being the prophet in his own land? Walter Rummel is not a prophet, but a poet and something of a showman to boot; hence he need have no fears. His taste may not be unerring, as some of his own transcriptions of Bach's choral preludes showed, but for this he makes up by an instinctive sense of style. There is brilliance in all he does; his touch is admirable and his shadings most subtle. His playing of a Bach-Busoni triple fugue could hardly be exceeded by Busoni himself.

Most piano recitals are bores, and telling about them more boresome still. An evening that will bear recalling, however, was the two-piano recital of Renée and Arpad Sandor—sister and brother—from Budapest. These two young artists are musicians to their finger tips, and their appearance is refreshing to eye and ear. I heard a Mozart sonata (D minor) that was simply delicious, and their biggest success was Reger's Introduction, Passacaglia and Fugue. Arpad Sandor is about to leave for America as accompanist to Louis Graveure. He will be more than an accompanist—an ensemble player of equal rank.

A RARE TREAT.

And while I am speaking of pianists let me mention that I had the rare pleasure of hearing Artur Schnabel not long ago. Schnabel, who for reasons of his own, does not concertize in Berlin any more, broke his rule for the benefit of his club, the German Society of Berlin. Before an audience consisting exclusively of men he played the Beethoven sonata, op. 106, and the posthumous Schubert sonata in B major. I confess I have never heard such playing in my life—certainly not of these two works. Fritz Kreisler, who sat next to me, was as overwhelmed as myself. It was stupendous—the spiritual concentration, the poetry, the fire of this delivery—technically of unsurpassed mastery. Will America ever get to know this artist as he should be known?

EN ROUTE FOR AMERICA.

The farewell concerts of America-trippers still go on. Lately it was Paul Bender, the Munich basso, who sang farewell to the Berlin public. I heard him in a final group of Hugo Wolf that showed his artistry in an excellent light. Primarily an artist of the stage, where his range is all the way from Wotan to Osmin, Bender's cultivated style of singing and his nobly reticent manner of delivery make him an excellent lieder singer as well. Pieces like the "Feurreit" and the humorous "Tambour" one can hardly imagine better done. Like his Munich colleague, Sigrid Onégin, he ended up with the sentimental "Heimweh," which, with its "Grüss dich Deutschland, aus Herzensgrund," is an easy play on the post-war patriotism of German audiences. (Even a tax collector, figuring up the "valuta" which the homesick artist will bring back, is bound to drop a tear.)

"THE SOUL OF RUSSIA."

Vladimir Rosing, who also returns to America soon, paid a flying visit—his very first—to Berlin a few days ago. He gathered an audience exclusively Russian and gave them, in Russian, a sort of compendium of the "Russian soul." At least so the program said, and, not knowing Russian, we had to take it for granted. However, one immediately got the impression of a vigorous and vivid personality, a restless interpreter of life, full of dramatic fire, possessed of mercurial temperament and a keen intelligence. He fairly tore his compatriots along with him, and at the end, in a bit of "Tosca," gave a hint of the vocal capacity of his throat. Rosing was off again next day to London, to Paris, and to Madrid. He has promised to return to Berlin after America—perhaps by way of Bombay?

Eleanor Reynolds, too, gave a song recital, which one hopes will not be her last before she returns to the States. In arias by Handel, Gluck, and old Italians, she showed her rich contralto to good advantage, and like Bender gave her best in Hugo Wolf. She, too, did the inevitable "Heimweh," which must be more or less platonic in her case. . . .

CHICAGO'S STRONG REPRESENTATION.

On the evening that Eleanor Reynolds had a Chicago Opera member of last season, sang, two other Chicago artists, George Baklanoff and Joseph Schwarz, appeared in two of Berlin's opera houses. Both sang Rigoletto. Luckily Baklanoff repeated his performance a few nights later; so I was able to hear them both. His conception of the role is stronger on the dramatic side, while Schwarz—in accordance with his vocal gifts—is more decidedly lyrical. Each was splendid in his way. Both are obviously favorites in Berlin, and Schwarz, long a member of the Staatsoper, was greeted with never-ending ovations as a guest in the cradle of his fame. It was a gala night.

Another gala night at the Staatsoper was that of the newly staged "Salome" with Barbara Kemp in the title role. It is one of Mme. Kemp's best characters, and her voice noticeably spread at first rose to deeply moving climaxes later on. Her conception of Salome is not the morbidly erotic one that we are accustomed to in America (and that we have put under ban) but that of a rather innocent, petulant child-woman, who seems to be anything but ab-

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RICHARD WAGNER—HIS INFLUENCE ON VOCAL CULTURE AND THE STAGE OF GERMANY

By Leon Rains

Part III

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IN 1872 Wagner traveled extensively throughout Germany, attending the opera in every city in which he stopped, and it is interesting to read his criticism of the singers and conductors he heard during his trip. He found that very few conductors had any feeling for the singer, his phrasing or his breathing. He was at the mercy of the conductor, and, if the latter saw fit to accelerate or retard the tempo, the singer was in duty bound to follow. Where he found the best singers they had the worst conductor. "It is unfortunate," he writes, "that the directors have so little knowledge of art and music. They are to blame for the inartistic conditions."

He finds that it is always Mozart who is most neglected and for whom conductors and singers have the least sympathy, but notices a great improvement in voices and diction, which he attributes to the singing of his works. He deplors the poor interpretations and lack of histrionic ability of most singers—this with one exception. Wherever he went, he finds that the conductor's viewpoint is: "Singers follow me. I am the conductor and determine the tempo!" In all his travels he claims to have heard but one performance, that of Gluck's "Orpheus" in Dessau, which he considered perfect.

So as to better understand Wagner's criticism, I shall try to show conditions as they existed in Germany; and very few changes have been made until the revolution of 1918.

The theater was owned by the King and his representative was the Intendant (Director), generally a man of title, but rarely one of art. The next in authority was the conductor.

"BEAMTER."

Everyone connected with the opera, with the exception of the members of the ballet and the singers, were engaged as a "Beamter," that is, a public functionary commissioned by the King. A "Beamter" was engaged for life and his salary raised automatically every year. He was entitled to draw a pension, should he become incapacitated after he had served ten years, the amount of the pension always being a certain percentage of his last salary; the longer he served before drawing his pension the larger the pension. After forty years of constant service, the pension amounted to eighty-five per cent. of his last salary.

The singer was engaged from year to year and could be discharged on numerous provocations. Three, five, and even ten-year contracts were made with singers and actors; but while the singers were bound to serve and could not break their contracts and procure another position in Germany or Austria, the director could always find ways and means of discharging the singer at the end of the season.

A singer paid a certain percentage of his salary toward a pension fund, but unless he was fortunate enough to hold his position for at least ten years, he lost what he had

Leon Rains, the basso and voice teacher, delivered this article as an address at a meeting of the Singing Teachers' Association (New York) last winter. Mr. Rains has had an international career in opera, having sung with the Metropolitan Opera, at Covent Garden, for many years at the Dresden Royal Opera, and also at Bayreuth. The first and second parts of this article appeared in the Musical Courier, issues of November 2 and 9; the fourth installment will be published next week.—The Editor.

paid toward the fund. It has happened, at a Royal opera where the fund had been depleted, that for many years no singer was engaged for more than nine years and then lost what he had paid toward the fund.

Although the "Beamter" and singer were engaged under entirely different conditions, the conductor held the same relationship to the singer that he did to the members of the orchestra; and, whereas it was no easy matter to discharge a "Beamter," the singer was at the conductor's mercy for his employment and the renewal of his contract. While the stage manager planned the repertory, it was subject to the approval of the conductor.

The Intendant could engage a new singer, but he would not do so before conferring with the conductor, for he well knew that a singer who did not meet with the conductor's approval would have very little to sing and the management would be obliged to pay a salary to an unemployed artist. In short, the singer was a subordinate and the conductor his superior officer, and any breach of authority on the part of the singer could be construed as a breach of contract and result in instant dismissal. The only exception to these rules was found in Berlin where the Intendant was the "Lord High Executioner," retaining full power in every department.

The greatest danger to the singer from the conductor is that every conductor imagines that he knows and understands the voice—to use a shop term—and rarely fails to impart this knowledge to the singer, whereas, as a matter of fact, I have met but one conductor in Germany whose advice relative to the voice and tone production was worth accepting; and conditions had changed very little since,

in 1872, Wagner wrote the letter that I have quoted, until the World War began.

Where the average conductor shows that he does not understand the voice is when the singer has had to sing many nights in succession and is slightly fatigued. The conductor does not take this into consideration and demands the same results that he would had the singer not been under an abnormal strain. Many a voice has thus been ruined.

AUTOCRATIC.

Since Wagner became such a dominant factor in Germany many conductors and singers seem to have lost all feelings for any other composer, and all operas, whether ancient Italian or modern French, are sung in Wagnerian style. Everything is sung in strict tempo with a pedantic reverence for each note, and the very condition that Wagner strived so hard to counteract, the autocratic conductor, still holds sway, or did until 1918.

(With few exceptions, the only expressions relative to the voice and vocal culture that I have heard from singers in Germany were: singing "thick" or "thin," "heavy" or "light." The singer who cultivates bel canto is more the exception than the rule, and, strange to state, I have met comparatively more of them in the provinces than in the large cities. The American can hardly judge the German singer by the few selected who find their way to our two opera houses. If my memory serves me right, there are 380 theaters in Germany and Austria where opera is given. The royal theaters diligently send their representatives through the country in search of good voices, and the Berlin agents subscribe to all the provincial papers so as to locate unusual talent.)

Singing with the "abandoned voice" I have never heard referred to in Germany; and the open tone is not cared for or thought beautiful. The practice of covering the upper register is rather commendable, taking into consideration that so many singers do not study more than a year or two before applying for a position; and when one considers the enormous repertory of the German opera houses and the continual strain on the singers, they are unquestionably saving themselves by covering, though many cover to such an extent that the tones produced are anything but beautiful.

Both singers and public think more of a large voice than beautiful singing. I have often heard artists with small voices, who sang very beautifully, praised for their work, but referred to as concert singers, the expression being used to their detriment. The singer most appreciated in opera is he who cuts loose ("loslegen"), and this cutting loose is more often screaming or howling than temperamental singing.

The accredited Wagner singer—in Germany we find specialists of almost every composer—makes a specialty of

(Continued on page 52)

Vocalists of Distinction Who Attribute Their Success to



MARGUERITE PORTER
Soprano



(Photo by Ye Craftsman Studio, Boston)
MARION AUBENS WISE
Contralto



WILLIAM GUSTAFSON
Leading Basso
Metropolitan Opera Company



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HENRY
Soprano



(Photo by Marshall Studio, Cambridge)
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WARREN
Baritone



WILLARD

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HELEN STANLEY, IN INTERVIEW, STATES

SHE HAS NOT GIVEN UP OPERA FOR GOOD

At Present the Soprano Is Studying Sieglinde in "Die Walküre" and Some of Her Old Roles—Declares She Would Never Want to Give Up Her Concert Work, However

Up to the time I visited Helen Stanley's lovely home in the Berkshires, I was a reasonably contented human being, lavishing my love of nature on the potted palms which decorate the foyer of our apartment house, and accepting with infinite trust the statement that the sun shines alike on the just and the unjust, though my court windows reflect but a strip of wan and discouraged daylight.

This faith endured, as I said, up to the fatal Saturday when a perverse genius brought me to the summer home of Mme. Stanley. No wonder she is an artist, I thought, as my eyes took in the lovely vistas of motley green, melting into distances of blue sky and the soft velvet of the grass which stretched its carpet of green on all sides.

What an inspiration for an artist, to live face to face with nature, and where the manifold noises of life are all veiled by a damper pedal, as it were. No rattling of milk carts at six in the morning, with the strident and almost personal admonition to "Git ap," although the remark is directed to the horse. Then come the banging of ash cans and early air-shaft conversations.

But here in this spot of beauty and silence! I followed my hostess into a large and spacious room which takes up the entire side of the house, and where a grand piano, and book-lined walls give an added warmth of hospitality. "Let

us have tea here," Mme. Stanley motioned to an arm-chair of capacious depths and I sank contentedly therein.

How unmistakably the atmosphere of a room reflects its owner! That has been said before, but it is always interesting to pursue the thought. You, yourself, know the stiff, formal, lifeless room of the unimaginative—the cluttered, untidy room of the mentally erratic, or the over-furnished room where one's hapless elbow invariably comes in contact with some of the bric-a-brac, in short, the room of a thousand details to match the mind of a thousand whims.

But here was a room that soothed one's tangled nerves, with its pictures, the open piano, and books—ah, books, that was it—books which, like sympathetic friends, offered their companionship for one's lonely hours.

"I can't imagine a life without books," Mme. Stanley said. "Today there seems to be a perfect orgy of writing, and so much of it is trash. That's why I think Emerson's advice about never reading a book until it is a year old is very good. Though I don't always follow his advice, I'm sorry to say. My curiosity is too lively, so I join the rush for the best seller, only to regret the time spent reading it, sometimes."

"But when do you find time for reading? Most of your time is taken up with concerts and traveling from place to place. This summer, I thought I would spend two weeks' vacation in severe mental culture, and took with me four books, and only read one."

"Ah, there's the trouble—you wanted to cram. You were like one of those personally conducted tours in Rome which does the Forum, Hadrian's Villa and Tivoli, all in one day. You would be surprised at what one can accomplish by mapping out a plan, something for instance, like Dr. Eliot's fifteen minutes a day and his five-foot shelf of books. That is a splendid idea, and the lay person should be grateful to the profound wisdom which conceived and perfected the idea. If one followed this course, it would give the equivalent of a university education."

"But even when you apportion your time, doesn't something interfere to keep you from getting even fifteen minutes a day?"

"Not if you take the early morning hours."

"That's true. Then you mean you read in the morning before the world gets up?"

"Yes. I usually plan in advance the few books I want to read, the really worth while ones that have endured—books like Cellini's autobiography."

"It seems strange to sit here talking to you about books instead of music." I mused in an interval of silence and cinnamon toast. "It's so impersonal. Not a bit like talking to a prima donna."

"But I can talk about myself, if that is what you mean. Only I'll admit I'm not a self-starter, so you will have to

prompt me. What is it you want to know in particular?"

"Well, for one thing—why don't you go back into opera? I remember hearing you in 'Carmen' when you were with the Ellis All-Star Grand Opera Company. Farrar was the Carmen, Muratore the Don Jose, and you were altogether lovely in the part of Micaela."

"Oh, I haven't given up opera for good. Just at present I am studying the role of Sieglinde in 'Die Walküre,' together with some of my old roles. But I can't tell you any more about that just now. Perhaps later. However, I never want to give up my concert work," Mme. Stanley continued. "The standard of excellence is so exacting in recital singing that it keeps the artist eternally vigilant for the slightest defect of voice production. What can be put over in opera, with the help of a loud and friendly orchestra, stands out in all its glaring imperfections on the concert platform. Besides, I have found some wonderful new songs which I want to present next season, among them, a quintet for voice and string quartet. This is so distinctly novel, and at the same time so grateful to the voice, that I wonder more composers have not tried the combination. Oh, dear! there is so much I want to do. Twenty-four hours a day is such a meagre allowance!"

The clock was striking six. I pulled myself regretfully from the depths of my arm-chair and made preparations for flight. It took all my will power to refuse Mme. Stanley's cordial invitation to dinner. "If I don't go now," I warned her, "I'll be like the timid parson in Stephen Leacock's story, who came to tea and stayed a week, because every time he started to go, his polite host said, 'Oh, don't hurry!' and he didn't until the host gave up being polite."

And forthwith I fled away from the friendly hospitality of my hostess, the green trees and limitless expanse of blue sky—away from all the freshness and beauty of nature—to what? A foyer of potted palms and a strip of pale, wan sky. Verily, verily, 'twas not God who made the city. And though He made the palms, I'm quite sure He didn't intend them for the foyers of apartment houses. S. L.

Hutcheson Giving Series of Recitals

The first of the series of recitals which Ernest Hutcheson is giving, featuring the great masters of piano music, took place November 11 in Aeolian Hall, New York. The interest in this course has been emphatically shown in the response from students, teachers and music lovers. The first program was devoted to the compositions of Bach and comprised the English suite in G minor, five preludes and fugues from the "well-tempered clavier," the Italian concerto, four inventions, and the chromatic fantasy and fugue.

The other four recitals will feature Beethoven, Chopin, Schumann and Liszt. For those who question the exclusion of Mozart, Brahms, Schubert and Mendelssohn from this scheme of great piano literature, Mr. Hutcheson gives in explanation the inexorable limitation of time and opportunity which could not stretch the series to six programs. Naturally, many compositions of these composers, in themselves of great artistic value, have been omitted. The choice which Mr. Hutcheson made was induced by the consideration of each composer as a creator or developer of new forms and ideas.

Mr. Hutcheson does not forget the great concertos of Mozart, but he says, "apart from these compositions Mozart cannot be said to have given his best thought to the piano." It is much the same with Schubert and his sonatas. Mendelssohn offers little originality, though the polished workmanship of his music is not denied. It was, however, with Brahms that Mr. Hutcheson found his greatest task in weighing his compositions in the balance of the absolute. Had it been possible, Mr. Hutcheson would have added a sixth program to his course that he might include the F minor sonata, as well as the intermezzi and capriccios. The two great concertos lie beyond the scope of the recitalist, as well as the chamber music literature in which Brahms had demonstrated so clearly his supremacy. But Brahms had to be sacrificed, a regrettable but unavoidable loss.

Sunderlius "at Her Best" in Minneapolis and St. Paul

Recently Marie Sunderlius appeared for the Jenny Lind Memorial Foundation in Minneapolis and St. Paul, and was heard "at her best" according to consensus of opinion of the local papers. The Minneapolis Journal, for instance, in a paragraph wrote as follows: "Mme. Sunderlius, the acknowledged star of many a singing festival, was her own sweet self with a voice of the freshness and fragrance of the dewy rose and an art as frank and genuine as her winsome personality. Since last heard here with the Symphony Orchestra, she has much broadened and matured musically while preserving intact her unassuming modesty and girlish grace."

The proceeds of the concert were turned over to the Jenny Lind Memorial Fund and will be used to aid young musicians unable to finance their studies.

Duluth to Hear Marie Sidenius Zendt

Marie Sidenius Zendt has been engaged as soprano soloist at the Duluth festival, December 9. This is only one of a number of engagements in that part of the country for this popular artist. Mrs. Zendt sang November 4 with the Morgan Park Chorus, under Edward Clissold, and she is busily preparing a special program for her Chicago recital which is to take place at the Playhouse Sunday afternoon, November 26, under the direction of F. Wight Neumann. Edgar Nelson will be the pianist of the occasion and flute obligatos will be taken care of by A. Quensel of the Chicago Symphony Orchestra.

Milan Lusk Scores in Winnetka

Milan Lusk, Bohemian violinist, appeared in Winnetka, one of Chicago's exclusive and beautiful suburbs, October 12, under the auspices of the North Shore Catholic League. The artist was rewarded by long-sustained applause and his rendition of the Bruch concerto in G minor was one of the outstanding features of the program. There were, besides, other smaller numbers by Sarasate, d'Ambrosio, etc. Mr. Lusk is now under the management of the Chicago manager, Samuel D. Selwitz.



Josef Lhévinne

Soloist at the Opening Concert of the
Beethoven Association
(October 30, 1922)



"For the mere technical performance of this rondo, Lenz called for 'fingers of steel.' Mr. Lhévinne met this requirement, and, what was better, with an insight into its poetic charm and dramatic depth." *H. E. Krehbiel (N. Y. Tribune).*

"The Beethoven sonata was played with a limpid perfection of detail and mellow sonority that held the listener spellbound, and earned the performer four or five recalls." *Max Smith (New York American).*

"He gave a superb performance of the Beethoven sonata, a reading finely conceived, and executed with a gorgeous opulence of tone and a titanic vigor that won him many recalls." *Deems Taylor (N. Y. World).*

"Lhévinne's performance of the Beethoven sonata was one of beauty and distinction. It was an interpretation which gave off great flashes of vividness and drama." *G. Gabriel (N. Y. Sun).*

"His performance of the sonata was admirable in its straightforwardness, its unaffected disclosure of the composer's intentions, and its rich and translucent tone." *R. Aldrich (N. Y. Times).*

"What could be better than to have the admirable Lhévinne play Beethoven's Waldstein sonata?" *H. T. Finck (N. Y. Post).*

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Steinway Piano

DICIE HOWELL

SOPRANO

Sang in Aeolian Hall on October 31st, 1922

"She has made an enviable place for herself with New York music lovers since she first sang here."

"She uses her voice with taste and knowledge and her diction remains a grateful virtue."

N. Y. Herald, Nov. 1st, 1922:

Dicie Howell, soprano, gave a song recital yesterday in Aeolian Hall. She has evidently made an enviable place for herself with New York music lovers since she first sang here Nov. 5th, 1919. She had a large audience and the applause was warm and genuine. Some of her best singing was done in such difficult numbers as Handel's "O Sleep! Why Dost Thou Leave Me?" Also his "Oh, Had I Jubal's Lyre!" Brahms' "Mainacht" and "Die Lorelei" of Liszt, where she showed an admirable technic and good style.

Miss Howell's diction was commendable and her expression of sentiment generally charming. (W. J. Henderson.)

N. Y. Evening Journal, Nov. 1st, 1922:

"Dicie Howell has improved appreciably since she last sang in New York, quite noticeably in the matter of ease in vocalization as in that of conveying the meaning of song texts. Her voice, which is a bright, well focused soprano, has power and agility, and she seems to have acquired a generally convincing notion of style.

N. Y. Evening World, Nov. 1st, 1922:

Dicie Howell has improved in the management of her voice, has acquired good style, and sings intelligently.

N. Y. Morning Telegraph, Nov. 1st, 1922:

Dicie Howell, favorite soprano, sang her first program of the season at Aeolian Hall yesterday afternoon.

N. Y. Evening Sun, Nov. 1st, 1922:

Dicie Howell is essentially a stylist and her highly flexible voice is an excellent means to the impressing of that end. She uses her voice with taste and knowledge. Her diction remains a grateful virtue.

N. Y. Evening Mail, Nov. 1st, 1922:

Possibly one of the reasons for Dicie Howell's growing success is preparation. Her voice has a light, silvery quality that bounds joyously to the upper notes. She was applauded by a large number of appreciative listeners.

N. Y. World, Nov. 1st, 1922: Miss Howell has skill and presence.

N. Y. Times, Nov. 1st, 1922

Miss Howell sang classic and modern pieces in Italian, English, German and French with vocal discretion and good taste.

N. Y. Tribune, Nov. 1st, 1922:

Singing, on the whole good, was heard at the recital given by Dicie Howell, yesterday afternoon.

Christian Science Monitor, Nov. 6th, 1922:

Dicie Howell proved herself able to present important works in an impressive manner and to do it with all of the variety of mood that could be desired. Her task she seemed to regard very earnestly, but herself she did not take too seriously, with the outcome that the house listened with great willingness. She made Moore, Kramer, Griffes and Woodman stand on the same plane as Handel, Schumann, Brahms, Frank, Chabrier and Faure. Numbers with which she made an especial success were Brahms' "Mainacht" and Liszt's "Lorelei."

N. Y. American, Nov. 1st, 1922:

Dicie Howell acquitted herself creditably in a program embracing ancient airs in Italian, French, German Lieder and a group by American composers. Her voice is pleasing and she brought to her delivery of words and music considerable skill and charm.

N. Y. Telegram, Nov. 1st, 1922:

Dicie Howell has a charming voice and possesses interpretative skill above the average. Her singing was most enjoyable.

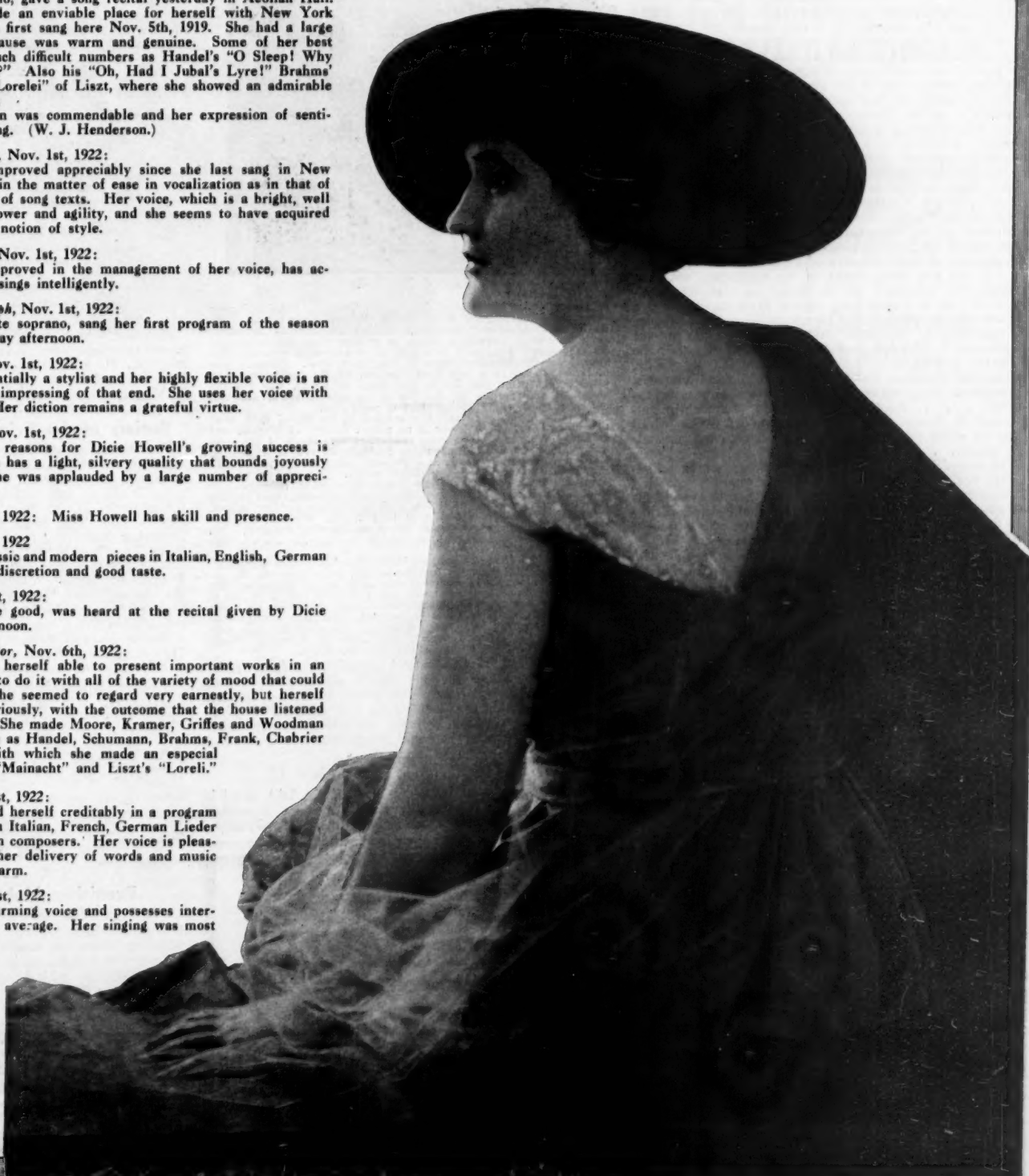
Direction :

Evelyn Hopper

Aeolian Hall

New York

Photo by La Fell, N. Y.



CINCINNATI LIKES FRITZ REINER

And Reiner Likes Cincinnati—The Reasons for the Mutual Attachment Are Set Forth Below

Fritz Reiner, as the musical circles of America and Europe now know, came to this country a short time ago, assumed his position as conductor of the Cincinnati Orchestra, rehearsed that body a few weeks, and at his initial concert in its home town made a splendid impression on critics and audiences alike and won the warm praises of the former and the enthusiastic plaudits of the latter. Cincinnati showed an immediate response to Reiner's genial, likable personality, to his ardent temperament, and to his sensitive and thorough musicianship. His start, in fact, was so auspicious, that it is no exaggeration to speak of his having scored an instantaneous triumph which bids fair to be a lasting one.

The Times-Star says, "it is improbable that any orchestral debut in Cincinnati ever excited as deep an interest or was attended by as large an audience as that which attended the symphony concert which presented the Cincinnati Orchestra under the baton of its new director, Fritz Reiner." The paper goes on to speak of his "perfect poise, masterful orchestral understanding, distinguished musicianship. He possesses, seemingly, that artistic honesty which is concerned solely with an exposition of the composer's music." Reiner led Brahms' fourth symphony, according to the Times-Star, "with absolute clarity," with "balance, rhythmic strength," everything "felt and understood as the master thought." It was "a masterful reading, a masterful handling of a great symphony, a musicianly restraint, an intense understanding. And all this from the least assertive director of orchestra who ever stepped upon the stage of Emery Auditorium or Music Hall."

The Commercial Tribune begins its review of the debut with this striking sentence: "Cincinnati made music history not only for herself but for the entire country yesterday afternoon in Emery Auditorium, when Fritz Reiner, the recently appointed director of the Cincinnati Symphony Orchestra, conducted his first program in America before an enormous audience and with a success which realizes the hopes of the most sanguine music lovers." There was no doubt as to the warmth and sincerity of the reception which the huge audience extended to Reiner, reports the Commercial Tribune, and proceeds: "It required the reading of but a few pages to assure the audience that here was a remarkable musical personality, one of impressive capacity and of compelling power, who if early indications were to be depended on would set and maintain new standards for the orchestra." In the "Leonore" overture, the interpretation was "vivid, revealing a spiritual message, beauty, and inspiration, delivered by a technician who plays upon the various instruments of the orchestra with the finesse, the subtlety and the skill which a single performer employs upon a single instrument." Reiner's beat is "emphatic, decisive," and yet "indicative of emotional sensibility and poetic feeling." The orchestra was "keenly alive to the importance of the occasion. Seldom in its career has it given out a tone of such mellow richness, such warmth and sonority or such climaxes of ringing power as yesterday. In the few short weeks of his association with the orchestra the conductor has developed his material, excellent as it was, to a surprising degree, has infused into it a life and vitality which, as the season continues, will enhance the reputation of the organization far beyond the present achievement." The delighted critic continues: "Possibly the distinctive trait of Reiner's musical endowment is its vitality, its essential aliveness, which stirs and thrills and animates. Throughout the program this quality was constantly apparent. . . . Another characteristic prominently emphasized is Reiner's careful consideration of detail, which gives his entire orchestral presentation a clear-cut, crystalline quality."

The exposition of the Brahms symphony was a triumphant achievement. It was Brahms heroic, massive, Olympian, yet Brahms with vivid contrasts, with every fleeting phrase clearly enunciated, with light and shade, outline and detail woven into an orchestral tapestry which brought forth a ringing appreciation from the audience."

Then there is the Enquirer, which opens its article with another graphic encomium: "Europe's loss is Cincinnati's

gain. When the board of directors of the Cincinnati Symphony Orchestra Association engaged Fritz Reiner, young Hungarian musician, to pilot the destinies of the Cincinnati Orchestra, they made no mistake. This was proved beyond all possibility of doubt yesterday when Mr. Reiner conducted his first concert in Cincinnati. It was a triumph for him personally, and it was a matter of congratulation for those who had been instrumental in bringing such a sterling musician to American shores." The Enquirer tells at length and specifically that, in spite of Reiner's youth and the fact of his being practically unknown in Cincinnati,

From the moment Mr. Reiner raised his baton for the opening measures of the "Leonore" overture No. 3 of Beethoven all doubt as to his qualifications for the post that he had accepted was dispelled. Here is a musician who brings the vigor of youth to his task. He is endowed with all those natural attributes that make the great musician and the great orchestral leader. He has poise, he has a thorough understanding of his orchestral resources, and he molds his music as a potter molds his clay until it becomes a thing



FRITZ REINER.

of beauty under his inspired baton. . . . There is a quiet dignity about the conducting of Fritz Reiner that holds the spectator in thrall. One is as much impressed by his manner as by the music as it is drawn, literally a phrase at a time, from his musicians. As the concert progressed it became more and more apparent that already the Cincinnati orchestra is being made over. Certainly yesterday it played as a new band, inspired by the enthusiasm of a youthful conductor who knows just what he wants, who has the ability to communicate his thoughts to his musicians and who will not be satisfied with anything short of perfection.

The climax of the concert was reached in its second half, after the intermission. Mr. Reiner is an ardent devotee of Wagner and he knows Wagner as few young conductors do. Much of his reputation has been founded upon his readings of Wagnerian scores, and interest naturally was keen in regard to his ideas of the "Tristan and Isolde" prelude and Love-Death music. His reading of this magnificent work defies analysis except after sober reflection. It was different and it was inspiring. Such coloring, such skillful blending of the orchestral choirs, such pianissimos and fortissimos, and such crescendos seldom have been heard. Comparisons with the readings of other conductors is not necessary or desirable. Mr. Reiner compels the sincerest admiration through his distinct individuality.

If anybody left the auditorium before the closing "Meistersinger" number, that person missed the treat of the entire program. It was a brilliant finale of a concert that was noted for its brilliancy. Mr. Reiner has given Cincinnati music lovers the best that is in him at his opening concert. The highest encomiums justly are his. His career in Cincinnati has just begun, and experience, that greatest of all teachers, will bring him rapidly to a maturity that will place him among the foremost musical conductors of America. Would it be to optimistic to say foremost? We think not.

Further word from Cincinnati regarding the future artistic doings of Reiner and his players will be awaited with rare interest by American music lovers, but already enough has been ascertained to make them feel, with the Enquirer reviewer, that a vital new force has arrived to emphasize, amplify and quicken symphonic presentation in our attentive land.

Irish Band Here November 19

The first appearance in New York of the Irish Band is scheduled for the Hippodrome, Sunday evening, November 19. The organization includes forty musicians, including

CURRENT PRIZES

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

Pavley and Oukrainsky—\$100 to the dancer, man or woman, who will send in a picture showing the most perfect "Arabesque;" \$50 for the most perfect "Degage," in the second position; \$25 for the most perfect "Simple Attitude." Contest ends November 30. Pavley-Oukrainsky Ballet School, 59 East Van Buren street, Chicago, Ill.

an Irish bag-piper, Major John Trenholme. The other soloists are Beatrice O'Leary, Irish soprano, and Jean MacNaughton, Irish character and folk dancer. The conductor of the band is Lieut. J. Andrew Wiggins. The organization has been on tour in the United States for the past six weeks, and is to make a tour across the continent. The Hippodrome engagement will be its only scheduled appearance in this city.

Plans of the International Composers' Guild

The American premiere of "Pierrot Lunaire," Arnold Schonberg's unique composition for a singing-speaking voice and seven instruments, is announced by the International Composers' Guild, which will devote the entire program of its second concert, January 21, at the Klaw Theater, to this production. Eva Gauthier will be soloist for the voice part, and Louis Gruenberg, winner of the 1921 Flagler prize, will conduct.

At the first concert of the Guild, Mme. Georgette Leblanc-Maeterlinck will make her first appearance here as a singer, in compositions by Arthur Lourié, Busoni and Lazare Saminsky. Among other composers whose works will be presented by the Guild during the winter will be Carl Ruggles, a newly discovered American; Vaclav Stephen, and Arthur Honneger.

Men and women promoting the Guild's interests through an executive committee, include Mrs. Arthur Reis (director), Mrs. W. D. Force, Benjamin C. Glazer, H. L. Merken, Max von Recklinghausen, Charles Recht, J. J. Tablade, Mrs. E. Varese, Mrs. M. Wortheim and J. J. Mattfeld.

Society of the Friends of Music Concert

The Society of the Friends of Music will give the first of its six subscription concerts, in the Town Hall, Sunday afternoon, November 26. The entire program will be devoted to Bach, and will include Bodanzky's transcription for orchestra of the choral prelude, "Out of the Depths I Cry to Thee;" the violin concerto in A minor played by Bronislaw Huberman; two church cantatas—"Peace Be With Thee," with bass recitative and aria sung by Paul Bender (Metropolitan Opera bass), and the Chorus of the Friends of Music, "Christians, Grave Ye This Day in Marble and Stone," which will enlist the services of Paul Bender; George Meader, tenor; Frances Peralta, soprano, and Marion Telva, contralto.

The program of the next concert, scheduled for December 31, will be an all Beethoven program.

Siloti Recital November 19

Alexander Siloti, Russian pianist, who will be heard in recital in Aeolian Hall, Sunday afternoon, November 19, will include in his program his own transcription of Liadoff's "Four Russian Folk Songs for Orchestra," op. 58. These are: "Legend About the Birds," "I Danced With a Mosquito," "Cradle Song" and "Dance." Other Siloti transcriptions which he will perform are the fantasia in C minor and the prelude to the cantata No. 29 in D by J. S. Bach, and Ravel's Hebrew Melody, "Kaddish." Mr. Siloti will also be heard in other Bach, Liszt and Chopin compositions.

Bronislaw Huberman Begins Tour

Bronislaw Huberman returned for his second American tour on the S. S. Olympic on October 31, and his first appearance of the season will take place on November 17 and 18, when he will be soloist with the Philadelphia Orchestra at Philadelphia, with Leopold Stokowski conducting. He will play the Beethoven concerto on these occasions. With the Friends of Music, under Artur Bodanzky, in New York on November 26, Mr. Huberman will play the Bach A minor concerto—a work rarely heard nowadays.

Elly Ney to Present Modern Works

Elly Ney, following a short tour, is back in New York preparing programs for a series of concerts which will take her to the Coast, where she will be heard in recitals and with orchestra. Although Mme. Ney's programs last season were composed chiefly of classic works, she will present this year a number of compositions by Debussy, MacDowell and other modern composers.

A Lecture Intime for Colleges, Clubs, etc.

Three Years' Study With Liszt

By Carl V. Lachmund, Pianist-Composer

From his diary records of 741 pages of Liszt's tri-weekly lessons at Weimar, with Rosenthal, D'Albert, Siloti and Bauer as fellow students. A mine of instructive nuggets for piano students.

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Town Hall Recital, Wed. Eve., Nov. 22nd

GRETA MASSON
SOPRANO

features:

The Time of Parting

By HENRY HADLEY

CARL FISCHER Cooper Square NEW YORK 380-382 Boylston St. BOSTON 430-432 Wabash Ave. CHICAGO

Barbara Maurel

(Mezzo-Soprano)



Photo by Apeda, N. Y.

ENTHUSIASTICALLY REWELCOMED IN NEW YORK

Miss Maurel, whose London success of last summer was recorded in the *Musical Courier*, gave a New York recital for the first time in several seasons at the Town Hall on Monday Evening, November 6.

"A voice of uncommonly rich and appealing quality."—Pitts Sanborn.

"Good in style and taste."—*The Herald*, W. J. Henderson.

"A voice of beautiful quality, used with taste and intelligence."—Richard Aldrich.

EXTRACTS FROM THE NEW YORK NOTICES OF NOVEMBER 7th.

The Times (Richard Aldrich):

Barbara Maurel, who has sung before in New York and who last season sang in London with a "good press," reappeared on the local concert platform last evening in a recital at the Town Hall. Miss Maurel is equipped with a voice of beautiful quality which she uses with taste and intelligence. Her program was somewhat out of the usual course. Miss Maurel's singing of Beethoven's "Ich Liebe dich," and of Debussy's songs was charming, so that she had to repeat his "La Chevelure," and there was some nice phrasing in the higher ranges of her voice in Strauss's "Heimkehr."

Evening Telegram:

Barbara Maurel, a contralto, who is said to have made a favorable impression at a recent concert in London, gave a song recital last night in Town Hall. A few years ago Miss Maurel was heard here in a similar entertainment, but since that time she has grown artistically. Her voice last night was much improved. At times it was exquisite, notably in Debussy's "La Chevelure," which she sang most effectively. Miss Maurel is a skillful interpreter of modern French songs. She studied a long time in Paris. Her French diction is good, and that is a very important matter in interpreting French music. There were other enjoyable things in her varied program. Old songs of Handel and others, Lieder of Brahms and Strauss and modern English and American numbers were presented in an interesting light.

The American (Max Smith):

Miss Maurel came forward for the first time this year. Her art as a song interpreter has ripened and broadened with experience.

The Sun (Gilbert Gabriel):

All the way from Oscar Hammerstein, via Jean de Reszke and the Boston Opera Company and various European exploits, came Barbara Maurel to a recital last night in the Town Hall. Her reappearance after several years' absence was marked by a very enthusiastic reception, the cause of which is not hard to find. Miss Maurel possesses an unusually sympathetic voice. It is of contralto range, but light in color; rich, but never heavy.

In addition to her voice, Miss Maurel has acquired a good deal of interpretive knack. Then again the singer's diction is as infallible as it is effortless. Not a word of the subtle poem that Edward Horsman set in "The Shepherdess" fell by the wayside as Miss Maurel sang it. Strauss and Brahms conveyed a distinct and sure knowledge of German, and her French was not too Gallic for American ears.

But Miss Maurel's chief asset, besides her vocal capital, is a certain relaxation of manner, an ease of style, contagious simplicity of delivery that makes for the keen enjoyment of an audience. She is never self-conscious, never harassed.

The Evening Mail:

Returning from abroad, Barbara Maurel sang in Town Hall last night with her charm somewhat accelerated. She is a singer who makes one forget that a recital is hard work, and she has an engaging way of telling a story. Her voice, mezzo-soprano, is warm and full-toned. Her program, with the inevitable four-language milestones, was sung with excellent diction and a finished style that made her Debussy rarely beautiful, and she was persuasive in Horsman's "The Shepherdess" and Phillips' "O Ship of My Delight."

The Globe (Pitts Sanborn):

The Town Hall was the scene last evening of a song recital by Barbara Maurel, the reports of whose London success have been well noised about in this little corner of America. Miss Maurel's success there or here is deserved, for she has a voice of uncommonly rich and appealing quality, and she is among the happy singers of whom one has the pleasure of stating simply, "She sings well." Miss Maurel offered a comprehensive program—airs by Secchi and by Handel, German Lieder by Beethoven, Richard Strauss, and Brahms; a Debussy group, and a group in English by several composers. Clear enunciation in four languages was a particularly admirable feature of Miss Maurel's performance.

The Herald:

Barbara Maurel, not heard here in some time, has recently returned from London, where she won much success by her singing. In fact the press there is quoted as saying, "If America has any more like her, they ought to be sent over." Her program, of conventional design, contained old airs, German lieder, modern French lyrics and a last group including Bantock's "The Feast of Lanterns" and "The Shepherdess" by Horsman. Miss Maurel's singing was good in style and taste. Her voice was generally rich and smooth and had a delightfully sensuous warmth. Her audience was well pleased.

The Tribune:

Her tone had a pleasing quality, clear and usually without roughness. Her later German numbers, Strauss and Brahms, were agreeably sung. She was best in soft, sustained passages. Her performance seemed well appreciated.

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MUNICH

(Continued from page 7)

the shy and roguish housekeeper was a joy in itself, and Alfred Bauberger, as the bachelor, was her worthy counterpart.

The third member in this trio of one-act operas was a Singspiel called "Der Dorfbarbier" by Johann Schenk (1755-1830), who was for a short time the teacher of Beethoven. The plot is rather tame, the music anything but inspired, yet well made and entertaining. It is possible that it might have made a better chance and left a more lasting impression in less aristocratic surroundings. The cast included Robert Lohfing, Karl Seydel, Joseph Geis, Alfred Bauberger and Hedwig Fichtmüller, who did very acceptable work. Only Thea Lienhardt, the youngest soubrette acquisition of our opera, seemed quite out of place. The three works were conducted by Bruno Walter and excellently staged by Joseph Geis.

THE MODERNS.

Of modern works the festival program contained the "Rosenkavalier," "Ariadne auf Naxos," "Feuersnot" and "Josephslegende" by Richard Strauss; Pfitzner's "Pestalotta," Hugo Wolf's "Corregidor" and Walter Braunfels' "Die Vogel"—all of these (with the exception of the "Corregidor") conducted by Robert Heger, with the ability and dramatic force of the born leader. A masterful performance of Beethoven's ninth symphony and Hans Pfitzner's new cantata "Von deutscher Seele" (which Mr. Saerchinger, the Berlin correspondent of the MUSICAL COURIER, has already described in extenso), under the leadership of Bruno Walter, who did the bulk of the work this summer, concluded the festival program.

EARLY BIRDS.

Among the early birds of the approaching concert season were two Italian singers: Mattia Battistini and Renata Lurini. Battistini is now some sixty-odd years of age and a living example of what a naturally healthy and perfectly trained vocal organ is capable of, even at an advanced age. Of course his voice has not quite the forceful carrying power, warmth and sensual charm of former days, but it is still a beautiful and sympathetic organ. Although his formerly famous dynamic crescendo is not so smooth and of unbroken quality as it used to be his vocal technic has lost none of its marvellous elasticity, of which, the "Largo al factotum," from "Il barbiere di Siviglia," gave striking proof. On the whole Battistini's singing means—in spite of a more than uninteresting program—a joy to all who know how to appreciate the perfect exhibition of the perfect Italian vocal style.

Renata Lurini, Battistini's countrywoman, has a beautiful voice, whose tones in the high region are of startling penetration without being harsh. But she sings in a markedly un-Italian manner, especially in the lower registers, where she sometimes seems to lose command over her vocal chords. Her delivery, however, proves her an artist of decidedly good taste and real feeling.

AN ILL OMEN.

Both of these concerts were very well attended; that given by Battistini brought the record box receipts of half a million marks. But now the stream of foreigners is gradually ebbing away and what the coming season may bring us no one knows. It will mean resignation to many native artists, who will not be able to raise the high funds for a concert arrangement. The billboards, already announcing a surprisingly large number of foreign artists, tell the tale.

ALBERT NOELTE.

Several Quail Artists in Paris

Juliette Arnold, an artist pupil of Elizabeth Quail, is at present in Paris, where she will stay for a season or two studying and concertizing. Miss Arnold made her debut in recital in New York three years ago and has been heard in the metropolis each year since that time. She made a successful appearance as soloist at one of the Stadium Orchestra concerts. At the conclusion of her European sojourn she will return to New York and resume her studies with Miss Quail, who is assistant teacher to Harold Bauer.

Evelyn Finn and Laura Stroud, two other Quail artists who are in Paris, will return to the metropolis in December and January in order to continue their pianistic work with Miss Quail.

Maier and Pattison Score in Tasmania

When Guy Maier and Lee Pattison, the noted duo-pianists, gave a recital in Hobart, Tasmania, on August 8, there was unbounded enthusiasm. The Hobart World commented as follows upon their performance: "Their marvelously polished interpretation seemed like the revival of

a lost art, or, perhaps, an art hitherto never raised to the same degree of perfection."

Besides the two-piano numbers, each artist was heard individually, the World stating that "In their individual solo groups each pianist held an equal honor with the other; each with his own personality and artistry holding the other spellbound." The Mercury of Hobart said: "They display consummate mastery of the keyboard, wonderful balance, with an exquisite beauty of melodic tone, noble and strong emotional power, and marked flexibility of interpretation."

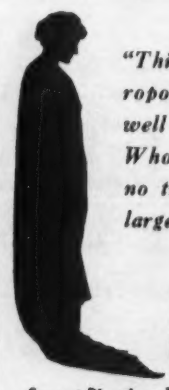
At the Town Hall the Mayor and Mayoress gave an afternoon tea in honor of the visiting pianists.

TOLEDO HEARS NOTED ARTISTS

Martinelli, Assisted by Laura Robinson, Opens the Season—
Lucrezia Bori, Sophie Braslau and Mario Chamlee
in Concert—Notes

Toledo, Ohio, November 1.—The new concert season opened brilliantly on October 12 when Giovanni Martinelli, tenor, assisted by Laura Robertson, soprano, sang in the Coliseum. Martinelli was warmly greeted by a large audience. His program included several arias and a group of Italian songs, one of which was from the pen of his able accompanist, Salvatore Fucito. Martinelli was generous with encores.

Miss Robertson's share of the program consisted of arias and a group of English songs. She was at her best in the



"This prima donna of the Metropolitan Opera Company, well designated 'The Girl Who Conquered Paris,' had no trouble in conquering the large audience in the Stroud."

The Stroudsburg Record (Pa.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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duet from "Carmen" which she sang with Martinelli. The concert was the first of the series of the Civic Music League under the direction of Bradford Mills.

BORI, BRASLAU AND CHAMLEE IN CONCERT.

Seldom has it been the privilege of Toledo concert goers to listen to a concert so well balanced and charming as the one given by a trio of Metropolitan artists at Keith's Theater on October 15, when Lucrezia Bori, Sophie Braslau and Mario Chamlee appeared under the auspices of the Toledo Teachers' Course, Ada Richie manager. Chamlee opened the program with an aria from "La Bohème." A group of songs deepened the favorable impression he made at his first appearance. Lucrezia Bori sang better, if it were possible, than at her concert in Toledo last season. A duet with Mme. Braslau from "Madame Butterfly," the duet from "La Bohème" with Chamlee and a group of Spanish songs were her contribution to the program. Sophie Braslau included in her selections a song by her accompanist, Ethel Cave Cole. Besides the duet with Bori, Miss Braslau sang "Home to Our Mountains" from "Il Trovatore" with Chamlee. It is sufficient to say that Miss Braslau was at her best.

NOTES.

The Toledo Choral Society reflected Mary Willing Meghley its director. The works to be studied this season are Verdi's "Aida" and Mendelssohn's "Elijah."

The Toledo Piano Teachers' Association plans again to present two or three artists at the Scott High auditorium. Myra Hess will appear in February and Maurice Dumesnil in April. Eva Belle Clement is the new president of the association.

The school board of the Toledo schools has granted credits for private study of piano in the high schools. The

Piano Teachers' Association had the earnest coöperation of Superintendent Dr. Charles Meek and the director of music in the high school, Clarence Ball. About fifty pupils availed themselves of the privilege.

The Toledo Conservatory of Music and Fine Arts opened the season with a large enrollment. Ada Adam resigned as manager of the school owing to the greatly increased demand made upon her time by the Civic Music League and the Bradford Mills Concert Direction. Francis J. McGuire assumes the position as the new manager of the conservatory. Several new members have been added to the faculty.

Mrs. Evaire Witker succeeds Harry Hewes as the critic of the Toledo Blade. Harry Hewes is traveling in Europe as special correspondent of the Toledo Blade.

Ninon Romaine, concert pianist, returned from a summer's visit in Germany to resume her position as head of the piano department of the American College of Music.

O. S.

Chicago Likes Bolm

Chicago is evidently alive to the importance of having Adolph Bolm in its midst, for every conspicuous social and art event in the city is calling upon this famous artist for co-operation.

When the McVicker's Theater, beautifully rehabilitated into one of the show places of the United States, opened its doors to the public October 26, one of the brilliant spots of the entertainment was the Bolm ballet. For this opening the Tartar Dance from "Prince Igor" was done with the stars of the Bolm Ballet, who will shine in the Chicago Opera too, including Konstantin Kopelev, Amata Grassi and Franklin Crawford.

"One of the best things of its kind," says Edward Moore in the Chicago Tribune. Karleton Hackett, at the close of a lengthy review, said in the Chicago Evening Post: "Glad to welcome this distinguished artist and his dancers." Herman Devries in the Chicago American wrote: "It abounded in beauty of color, in magnificent dancing, in display of the technic that is so remarkably the possession of the genuine Russian ballet training." Mr. Bolm's ballet marked an achievement in Cinema ideals."

When the beautiful new home of the Opera Club—a social organization—opened its doors for a first fling, the chief point of artistic interest centered in the social dance. Mr. Bolm staged for this occasion around the graceful figure of Anna Ludmilla, who is to be the premiere danseuse of the opera.

Mr. Bolm is to "open" also a new two-million dollar dance palace called "The Trionon" (but not "petit"), using for this occasion John Alden Carpenter's "Krazy Kat," which was done in New York last season.

A magnificent new cafe, to be known as the "Golden Cock" and decorated to be reminiscent of Rimsky-Korsakoff's "The Golden Cockerel," is also to have Mr. Bolm's co-operation for its brilliant opening. In the meantime the ballet has been rehearsing the "Aida" and "Carmen" ballets for the first week of opera.

Cleveland Orchestra's Anticipated Deficit Wiped Out

The Cleveland Orchestra, Nikolai Sokoloff conductor, has received from the people of Cleveland a maintenance fund of \$200,000 for the season of 1922-23, wiping out the anticipated deficit in the annual budget, 803 subscribers to this fund, 600 of them being new, contributing sums ranging from \$5 to \$30,000, fifty of whom have made their first annual pledges. This has been accomplished by a special business men's committee of 100, headed by Dudley S. Blossom, executive vice-president and treasurer of The Musical Arts Association, without resorting to an expensive publicity campaign, all newspaper work being done in the Cleveland Orchestra business office by the regular staff.

The Cleveland Orchestra, now in its fifth season, will play sixty-five concerts in Cleveland, according to announcement made by Adella Prentiss Hughes, manager—sixteen pairs of symphonies, twelve popular Sunday afternoon concerts, nine concerts for public schools from the fourth to the eighth grades, ten community concerts in high school auditoriums, and three special concerts. The 1922-23 tours will cover Ohio, Indiana, Illinois, Pennsylvania, New York, with concerts also in New Haven, Washington, D. C., Toronto, Guelph and Hamilton, Ontario.

The Cleveland Orchestra is booked for a performance in Carnegie Hall, New York, January 23.

Patton Re-engaged by New York Oratorio

Fred Patton, the baritone, who has scored so substantially in the past on various occasions as soloist with the New York Oratorio Society, has been reengaged by that organization for a performance of "The Messiah" at Carnegie Hall on December 27.

SASCHA

JACOBSEN

AMERICAN VIOLINIST

Suzanne Keener



TITO SCHIPA

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DANIEL MAYER

NEW YORK CONCERTS

MONDAY, NOVEMBER 6

OLIVER DENTON

Oliver Denton proved himself a real artist in his thoroughly musicianly rendering of an interesting program at Aeolian Hall on November 6. He began with the Schumann symphonic etudes which are so popular with pianists this season, and at once strengthened the impression made in previous recitals of sound musicianship. He renders all his numbers with sincerity and dignity and an evident seriousness of purpose. His interpretations reveal fine feeling, combined with intelligence, skill and understanding. His technic is extremely facile and brilliant, though not always accurate. However, one admires the fluency and ease with which he performs, the suppleness of wrists and fingers, so that occasional inaccuracies may be forgiven. His second group consisted of four Brahms numbers. In the B minor sonata of Chopin Mr. Denton displayed a sense of dramatic values and a beautiful singing tone. His coloring and phrasing, the subtle nuances and command of dynamics and his marked rhythmic sense were excellent. Among the numbers in his last group, "The White Peacock," by the American composer, Griffes, stood out particularly, sparkling under Mr. Denton's fine treatment. Enesco's "Bourée" made a brilliant and satisfying concluding number. The large audience was emphatic in its cordial reception of Mr. Denton and demanded many encores at the close.

The press, as well as the public, appreciated the fact that he can (quoting from the Evening World), "invariably be counted upon for intelligent, praiseworthy playing." The Evening Mail said: "Mr. Denton does not depend upon temperament so much as sincerity and an understanding of the subtleties of compositions." The American included this comment: "He has a good touch and a commendable, if not infallible, mechanism. His technic is supported by intelligence and taste."

NORMAN JOHNSTON

Norman Johnston, baritone, was heard by a friendly audience at Aeolian Hall, Monday afternoon. He revealed in his singing many fine qualities and still more possibilities as to what he might do. His voice is of very pleasing quality and his tone production is good. He sings with taste, sincerity and intelligence; his phrasing is commendable and his diction is excellent. But more animation and coloring, a little more enthusiasm would be welcome and would relieve his singing of a tendency toward monotony. His opening group, consisting of a Handel number, an old Irish and an old Italian song, was smoothly given, with simplicity and finish of style. The German group of Schumann and Grieg lacked fervor, but in the French

group his tone and his enunciation were admirable. The last group of American and English composers showed Mr. Johnston to better advantage. There was fine interpretation and spirit in Leoni's "Tally-Ho," of which the audience demanded a repetition. "My Lovely Celia" (Monroe) was charmingly rendered, and "The Last Song," by Rogers, was especially beautiful. Ireland's "Sea Fever" and Kramer's "Tears" were also well liked. Mr. Johnston has an easy stage manner, and won the approval of the audience. He was well accompanied by Charles A. Baker.

While most of the dailies praised Mr. Johnston's good voice and style of delivery, many of them commented, as did the Tribune, on "A generally gray atmosphere." The American said: "While Mr. Johnston has a good voice of lyric calibre, his inclination to express his feelings in accents plaintive cast a shadow of gloomy monotony over his recital." On the other hand he won such criticism as this, which appeared in the Herald: "He sang songs of varying sentiments and styles with intelligence and with a finish which proved that he had studied each lyric carefully." His phrasing and shading were good. His tone production was generally free and in the delivery of head tones he showed the kind of skill that many singers seek but fail to find."

JULIA CLAUSSEN

While throughout the city, as everywhere else in fact, the principal topic of conversation was "elections," there were enough music lovers who were willing to forget politics and the polls long enough at least to sit quietly and most attentively to hear a delightful program offered by Julia Claussen, the Metropolitan mezzo soprano. In fact, Carnegie Hall was well filled, and from the beginning to the end of the program there was enthusiasm aplenty. Hers is a voice New Yorkers know well, which, although she confessed having a cold, gave much pleasure; especially delightful was her middle and lower registers.

Mme. Claussen offered a variety of numbers—something for everybody. Her rendition of "Ah! Rendimi" from Rossi's "Mitrane," Brahms' "Die Macht," "Botschaft," "Feldensamkeit" and "O Liebliche Wangen," were delicious bits of morsels one enjoyed to the core. Following came a group of unknown songs by Sjorgen, Strauss and Merikanto, each of them delightful, and also LaForge's "Colloque Sentimentale," after which the composer-accompanist acknowledged the applause with her. Henry Hadley was there in a box and smiled his approval of the exquisite way she sang one of his songs. Numbers by Florabel Blackwell—"Her Mirror," "Rest" and "Sea Nocturne"—were also liked.

It is needless to add that Frank LaForge created the same fine impression he always creates as accompanist; his assistance makes a recital doubly attractive.

Regarding the concert, the Sun commented: "A big,

broad voice, full of drama, a little shrill, shaky at the top, but rich below and impressive." The Mail stated: "What a pleasure it was to hear a singer who possesses such a beautiful sense of form in phrasing and goes a step beyond being intelligent to become intellectual with all she does! Mme. Claussen is heard to better advantage in recital programs than on the operatic stage, as her voice loses its real beauty when forced to cut through an orchestra; especially is this so in the middle range, which is usually so difficult for mezzo sopranos." The Evening World said: "Mme. Claussen's sense of interpretation affords greater satisfaction, in the long run, than her vocalism, inasmuch as her tone varies in respect to its charm, purity, color and certainty. But she is artistic and musical, for which assets much can be overlooked." The Herald: "Mme. Claussen's voice last evening was wanting in smoothness and clarity of tint, and occasionally the hoarseness was obtrusive. But seldom has she sung with more repose and closer approach to that dignity of style which belongs to the interpretation of such lyrics as those of Brahms." The Times: "It was singing of much beauty and power, although the usually warm and luscious qualities of her voice at its best were on this occasion veiled by a cold for which she made apology." The American: "Her beautiful, sympathetic and well controlled mezzo soprano kept faultless pace with the dramatic meaning of every text she offered. The combination of vocal charm and intelligent inflection was irresistible."

BARBARA MAUREL

Barbara Maurel, mezzo soprano, gave the first New York recital in which she had been heard in several seasons, at the Town Hall on Monday evening, November 6. Miss Maurel sang in London last summer and received some unusually fine notices from the leading English critics. She had not sung her first group at the Town Hall before one realized that she fully deserved them.

Miss Maurel always has been a good artist, but now she has developed into something more. Her voice is of agreeable quality, particularly rich in its lower register. Especially notable is her pianissimo in the upper register which she used with special effect in the French group. Her interpretations are controlled by a high degree of intelligence and she is a musician of decided ability. Her knowledge of the styles of various musical schools is extensive. In fact, when Miss Maurel has sung a song it has been really sung in the most complete sense of the word.

Her program began with four numbers, at once demonstrating her versatility. They were "Lungi dal caro" by Secchi, "Come and Trip It" by Handel, "Ich liebe dich" and "Die Trommel gerührt" by Beethoven. Then came a group by Strauss and Brahms. Of this group, Strauss' "Heimkehr" was particularly well done. The singer could have repeated it, in fact, but had the good taste not to. There was fine dramatic delineation in the seldom sung "Am Sonntag Morgen" by Brahms.

Finest of the whole program was the French group of four Debussy songs: "Nuit d'Etoiles," "La Chevelure," "Green" and "De Fleurs." It was a happily chosen

(Continued on page 26)

What the London Press said of:—

Namara's Final Albert Hall Concert:

"Miss Namara, who uses her wonderfully clear voice with moving effect . . ."—*London Telegraph*, September 25, 1922.

"And there is no doubt she will head the list of most successful vocalists of this and for many seasons past; indeed, here was a triumph in the real sense of the term, and managers will be fortunate if they can secure her services for the next season. She secured double encores on all numbers."—*London Press*, September 25, 1922.

"Her reception was overwhelming."—*London Press*, September 25, 1922.

"She charmed by her appearance as well as by her pure, supple soprano."—*London Graphic*, September 25, 1922.

"Here, yesterday afternoon, the news of Marguerite Namara had power to collect a great audience and there was quality in her singing to excite real enthusiasm. Mme. Namara made an impression with the ease and breadth of her singing."—*London Post*, September 25, 1922.



Photo by Baron de Meyer

"Miss Namara, lovely in voice as in face."—*London Sketch*, September 25, 1922.

Mme. Namara has been engaged for a tour the early part of 1923, with the London Symphony Orchestra, through England, Scotland and Wales, and will also sing some guest performances at the Opera Comique.

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Arthur Shattuck

P i a n i s t

ACCLAIMED BY THE NORWEGIAN CRITICS

(Appearances during October, 1922)

"An exceedingly sympathetic and interesting pianist."

"There is an atmosphere of taste and fine culture about his art."

"Has power to penetrate into the moods of each composition."

"An exceptionally fine and noble artist."

"Shattuck ranks as one of the masters."

RECITAL IN CHRISTIANIA. October 19.

Last night at the Aula we made a very noteworthy and interesting acquaintance. It was the American pianist, Arthur Shattuck, who played here for the first time. He made an unusually favorable impression and won an incontestable success through means fine, distinguished, and truly artistic. He differs vastly from the ordinary run of pianists one meets in concert halls. It is foreign to his temperament to try to amaze through sensational virtuosity or physical force, although he possesses both when required. That which characterizes this pianist is his power to penetrate into the moods of each composition and his poetical utterance of their true musical meaning. He is a poet and a dreamer at the piano, and about his art there is ever an atmosphere of taste and fine culture. But he is by no means one-sided. On the contrary, he has many strings to his lyre and commands the most varied of styles. This he had rich opportunity to prove in a rather heterogeneous program. The artist won with full justice, a hearty ovation. It will be interesting to hear Mr. Shattuck again, as soloist at the next Philharmonic subscription concert.—Arne Sem in *Tidens Tegn*.

The American, Arthur Shattuck, who last evening gave a recital at the Aula, is an exceedingly sympathetic and interesting pianist. For one reason, he does not juggle with technic; for another, and more especially, because he is a fine-feeling and excellent musician. There are to be found no exaggerations in Shattuck's playing. In choosing his tempo, he shows a nice regard for the mood and character of each number. From the standpoint of dynamics, it is noted that he never resorts to vain display for the sake of making an effect. His piano is controlled as is his forte. In his interpretations he combines virility with tenderness, and if his conceptions are sometimes a bit reserved, they are in no manner impersonal and they disclose always a true intelligence. Also in his choice of program, it was to be seen that Arthur Shattuck is an aristocratic soul.—*Aftenposten*, October 20.

The American artist, Arthur Shattuck, gave his first recital at the Aula last night. Shattuck is an exceptionally fine and noble artist. His full singing tone and his rare art in the use of the pedal, remind one of Harold Bauer and Leonard Borwick. It goes without say-

ing that his highly developed technic meets every requirement, but this is by no means the outstanding feature of his performance. On the contrary, he holds one's attention consistently to his full revelation of the content of each composition. In his varied program, we were given opportunity to judge of Shattuck's rich interpretative art. Tenderness and poetry poured from the Brahms and Schubert numbers, and the Sauer number, in contrasting mood, was played with the most captivating and piquant charm.—*Dagbladet*, October 20.

How can it be explained that the house is not packed when such an artist as Arthur Shattuck comes to give an account of himself to the friends of music in this city? And his visit must be remembered as one of our great piano evenings. Shattuck ranks as one of the masters in all that belongs to technic, musical understanding and tonal beauty; hands, brain and heart. All these qualities combined to make of his performance a festal occasion, and there was for the artist no lack of heartily expressed appreciation.—*Morgenbladet*, October 20.

The American pianist did some remarkable piano-playing last night. He has great technical perfection and his interpretation of a varied program showed style and character. The audience was charmed by his captivating playing and expressed its satisfaction without restraint.—*Social Demokraten*, October 20.

AS SOLOIST WITH ORCHESTRA. CHRISTIANIA.

Between the two orchestra numbers, the American virtuoso, Arthur Shattuck, played

the Rubinstein concerto in D minor, with brilliant technic, overwhelming bravour and scintillating cleverness. He was recalled many times.—*Morgenbladet*, October 24.

Even the banalities of the finale were saved by Arthur Shattuck, whose brilliant, vital playing lent the work a sort of spiritual radiance. It was, in fact, an impressive performance. Indeed, Shattuck played the entire concerto superbly both from the technical and the musical standpoint, as it was natural to expect after his recent recital. On that occasion as on this, Shattuck's performance was stamped with noblesse and intelligence.—*Aftenposten*, October 24.

The soloist of the evening was that remarkable pianist, Arthur Shattuck, who scored with justice, an overwhelming success. After the splendid impression he had just made at his recent piano recital, his appearance with the Philharmonic excited great expectations, and these were more than realized. Shattuck played the D minor concerto of Rubinstein throughout with superlative excellence. Only a pianist extraordinarily equipped technically and musically, can succeed in making this concerto so captivating. Arthur Shattuck scored a triumph. This fine and distinguished artist has conquered our public and can be sure of a warm welcome when he returns.—Arne Sem in *Tidens Tegn*, October 24.

Arthur Shattuck was the soloist of the evening. Rubinstein's rarely heard concerto in D minor received, technically and musically, a mature and brilliant performance by this prodigious artist.—*Verdens Gang*, October 24.

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American Tour of Arthur Shattuck
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PARIS SEASON IS ON IN FULL FORCE

Orchestral Concerts Predominate in Numbers—Ravel Orchestrates Moussorgsky—Calvet Wants an American Opera to Present in Barcelona—Opera Starts with Wagner—A Rabaud Operatic Novelty—Metropolitan Opera Artists for Paris—Delma-Heide Resumes Teaching

Paris, October 21.—The Paris concert season is on in full force, orchestral concerts predominating in numbers and interest over offerings by soloists. The Concerts Lamoureux, under the direction of Camille Chevillard, opened its season last Sunday at the Salle Gaveau with a program which was, with the exception of Beethoven's third symphony, devoted to French composers: Lalo's overture to "Rio D'Ys," César Franck's "Psyche," d'Indy's "Sauge Fleurie" and Fauré's accompanying music to Haraucourt's play, "Shylock," a dramatic composition, cleverly orchestrated.

M. Rhené-Baton included among the numbers of the second Padeloup concert, Henri Rabaud's magnificent "Procession Nocturne" and A. Honneger's "Pastorale d'été," the latter a charming symphonic poem, not too long, full of life and rhythm and warmth of expression.

RAVEL ORCHESTRATES MOUSSORGSKY.

M. Serge Koussevitzky introduced to the subscribers of his second concert at the Opéra a remarkable young Russian pianist, M. N. Orloff, professor at the Moscow Conservatory of Music, who made his first appearance before a Parisian audience on Thursday night with a brilliant performance of the second concerto by Rachmaninoff. This unassuming, modest young man, devoid of all mannerisms, played with a sparkling, clean technic, which overcame all the difficulties of the allegro scherzando with astounding ease, while in the adagio he showed a warmth of feeling and sensitiveness of touch which stood out in marked contrast to his powerful performance of the moderato. M. Koussevitzky's skillful accompanying contributed largely to the enjoyment of the concerto. At the instigation of M. Koussevitzky, the audience gave an ovation to Maurice Ravel, tucked away in one of the back seats of the orchestra stalls, presumably out of shame for not appearing in his, morally obligatory, evening clothes. This serious breach of etiquette did not, however, prevent those present from showing M. Ravel how much they had enjoyed his ingenious and delightful orchestration of Moussorgsky's "Tableaux d'une Exposition," performed for the first time by M. Koussevitzky's excellent orchestra. Originally composed as a suite for the piano, Moussorgsky describes in short sketches ten pictures by his friend, V. Hartmann, exhibited in 1874 at the Academy of Fine Arts in Petrograd. In transcribing this suite for orchestra, M. Ravel has achieved in a masterly, often very amusing, manner an atmosphere of Russian instrumentation, strongly reminiscent of the style characteristic of the great composer of "Boris Godunov." Before starting the suite M. Koussevitzky announced from the platform that he was obliged to omit the second number, as the man playing the saxophone had fallen ill, which caused my neighbor to remark: "What a poor excuse, with all the 'jazz' bands playing in Paris!"

The Colonne Concerts, under the direction of Gabriel Pierné, commence their season today at the Châtelet with a conservative program devoted to Wagner, Bach and Berlioz, while their matinee program for tomorrow promises a composition by Jacques Ibert, a symphonic poem inspired by Oscar Wilde's "Ballad of Reading Goal."

CALVET WANTS AN AMERICAN OPERA.

Juan Calvet, the enterprising director of the Gran Teatro Liceo in Barcelona, is in Paris arranging for a season of French opera to present to his Spanish audiences in November. Among other presentations, he has decided upon a performance of "Louise," with Yvonne Gall and Louise Berat and M. Dufranne, an artistic combination well known in New York and Chicago. For January, M. Calvet has secured Mme. Gall and Charles Hackett for a performance of "Tosca." If any American composer has an opera ready, which he thinks might please audiences in Barcelona, will he please communicate this fact to Juan Calvet, who is very anxious to produce an American opera? His conditions are very simple; all he insists upon is a good libretto and good music. Could any director be more modest in his demands?

THE OPERA STARTS OFF WITH WAGNER.

The Opéra commenced its season of Sunday matinees with a well balanced performance of "La Valkyrie," in which the Wotan of M. Delmas stood out prominently through his dignified delivery of the music, his clear diction and his classic style of acting fulfilling all the demands of the Bayreuth tradition without accentuating the roughness of action so often prevalent among exponents of this German school of acting. M. Franz lent his powerful voice and physique to a dramatic impersonation of Siegmund, no doubt stimulated by the beauty of Mme. Germaine Lubin's Sieglinde. Mme. Demougeot's highly intelligent conception of Brünnhilde, Mme. Lapeyrette's Fricka and M. Huberty's Hunding contributed to make up the cast of a performance, which, under the skillful leadership of Philippe Gaubert, was enthusiastically appreciated by a vast throng of Parisian holiday-makers.

A RABAUD OPERATIC NOVELTY.

The management of the Opéra announces for Friday of next week its first novelty of the season, "La Fille de Roland," by Henri Rabaud, composer of "Marouf," with a

cast including Mme. Germaine Lubin and MM. Franz, Delmas and Rouard. Among other novelties promised during the winter are a ballet in two acts entitled "Cydalise," by Robert de Flers and G. A. de Cavaillet, the music by Gabriel Pierné; "Padmavati," an opera-ballet by Louis Laloy, music by Albert Roussel, the cast to include Mlle. Lapeyrette, MM. Franz and Rouard; and a lyric drama, "Salamine," Theodore Reinach using a motif by Aeschylus for his text, to which Maurice Emmanuel has written the music. Under the direction of M. Chevillard there will be a revival of "Parsifal," while M. Koussevitzky will be in charge of a performance of Moussorgsky's "La Khovanchtchina."

METROPOLITAN ARTISTS FOR PARIS.

Giuseppe de Luca and Gennaro Papi are leaving Paris today for New York, to resume their activities with the Metropolitan Opera Company. Negotiations are under way with the management of the opera, to have these two artists appear here in the spring of 1923. Mr. de Luca as Rigoletto and also as Figaro in "The Barber of Seville," with Maestro Papi in charge of the orchestra.

DELMA-HEIDE RESUMES TEACHING.

Comte Delma de Heide, the well known tenor and singing teacher, after a short holiday has returned to his Paris

VICTOR GOLIBART

TENOR



Toules Photo

His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT
130 West 42nd Street, New York

studio, 30 Rue Marbeuf, and resumed teaching for the winter. During "Une Henne de Musique" on Sunday afternoon, October 15, Count Delma sang a short program, including compositions of Grétry, Mehul, Foerster, Liszt, Giordano and Leoncavallo.

LOOMIS TAYLOR.

Klibansky Pupils' Activities

Sergei Klibansky, vocal instructor, has been very busy since his return to New York, where a large class was expecting him. He announces many engagements for his pupils. Virginia Rea left last week for Paris, to sing with the Ganna Walska Opera Company. Grace Marcella Liddano has been engaged to sing with the Orpheus Club in Buffalo, N. Y., January 29; she gave a successful recital October 20 in Corona, L. I., and has been re-engaged as soloist at the Church of Our Lady of Sorrows. Miriam Steelman has been re-engaged as soloist at the First Presbyterian Church, Trenton, N. J., and Alveda Lofgreen as soloist at the First Presbyterian Church, Morristown, N. J. Lottice Howell will sing in the following towns: Haverill, Williamstown, Holyoke, Wellesley, Springfield, Northampton, Mass.; Providence, R. I.; Orono, Skowhegan, Waterville, Me.; Troy, Hamilton, Rochester, N. Y.; Englewood, Elizabeth, New Brunswick, N. J.; Shamokin, Indiana; Carlisle, Pa.; Greensboro, Winston-Salem, N. C., and Atlanta, Ga.

May Peterson Delights Ridgewood

Ridgewood, N. J., November 4.—On Monday evening, October 23, at the Play House here, May Peterson, soprano of the Metropolitan Opera Company, made her appearance under the auspices of the Cecilia Society. "That they had chosen wisely was evident as the first golden tones rang out," said the Ridgewood Herald, in commenting upon the soprano's singing. "One could not tell what made Miss Peterson seem such a friend of long standing. Was it her gay warmth of manner; the piquant charm and vividness of her personality, with the quick vein of wit lying close to the surface; or was it the lovely, lilting quality of her voice, with its tones of almost crystalline purity that created this much-to-be-desired atmosphere? It was probably a delight-

ful blending of them all—and there one has May Peterson and the secret of her success."

Her program was delightfully varied and such songs as "Le Coeur de ma mie," Dalcroze; "Wings of Night," Wintert Watts; "Little David, Play on Your Harp" and "Wim," Lieurance, had to be repeated. There were five or six additional numbers.

According to the News: "All her songs were delightfully sung. The song feast was divided into four parts. In each section the songs showed Miss Peterson's exquisite voice in different ranges or in varied kinds of songs. Her voice was delightful in the upper registers." K. M.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Raymond Burt, Pianist, October 23

Times: An admirable singing tone. Sun: A woefully tiny tone.

Frances Hall, Pianist, October 26

World: She got things out of that a m a t e u r delight, Chopin's "Grand Valse de Concert," which you had forgotten were there. It was deft and clean-cut and light as thistle-down. The polonaise grouped with it on her program showed its best musical texture under her able fingers. Evening Mail: Less creditable was Miss Hall's playing of Chopin, who was represented by a polonaise and a waltz. The former calls for more sustained dynamic effects than this pianist seemed capable of yesterday, while the latter suffered somewhat from a confusion of the waltz rhythms of Johann Strauss with those of Chopin.

Ossip Gabrilowitsch, Pianist, October 28

Times: Perhaps the most beautiful and poetic of his achievements in this recital was his performance of the "Sonata quasi una Fantasia" in C sharp minor, op. 27, No. 2. World: The Beethoven work seemed slightly dragged in the first movement; there is such a thing as holding up an adagio until it appears indecisive. He gave a rather feminine reading to the allegretto. Evening Post: He played Beethoven's "Moonlight" sonata most exquisitely.

Isa Kremer, Soprano, October 29

Times: One quaint English translation . . . proved her skill in diction as well as in its pantomime of moving fingers for "Butterflies" both tragic and gay. American: Her voice is a voice of excellent quality and wide range and . . . she knows how to sing; . . . her powers of characterization, in gesture and facial expression, as well as in vocal modulations, are nothing short of remarkable. World: She is a mimist of no mean capacity, and she has what too few such interpreters have—a voice of real operatic quality, rich and expressive. . . . She is what she portrays.

Herald: She disclosed a large amount of skill in singing . . . the use of her voice to the character of her songs. American: Her voice is a voice of excellent quality and wide range and . . . she knows how to sing; . . . her powers of characterization, in gesture and facial expression, as well as in vocal modulations, are nothing short of remarkable.

World: She is a mimist of no mean capacity, and she has what too few such interpreters have—a voice of real operatic quality, rich and expressive. . . . She is what she portrays. Evening Journal: Mme. Kremer, as a diseuse, seemed to be very far from anything extraordinary. . . . Her songs yesterday seemed to be as commonplace as her presentation of them appeared to be conventional. . . . In none of these things did Mme. Kremer do more than touch the surface of tragic or comic implication. The song of the handkerchiefs, which might have been so rich in both, merely revealed the poverty of her resources.

Helen Levenson, Soprano, October 30

American: Old airs by Scarlatti, Martini, Pergolesi, lay easily within her compass and her powers. Herald: There was some shortness of breath in the old airs.

P. A. Yon and His Master Courses

Pietro A. Yon, who has returned from Italy where he conducted a master course, played his first concert in Philadelphia at the Walnut Street Presbyterian Church, November 13, and the day following opened his master course there.

Mr. Yon will personally conduct his two master courses in New York and Philadelphia for a period of five weeks, with an interruption of one week for the great jubilee at St. Francis Xavier's Church in New York, to be held during the week of December 4, the details of which will be mentioned in a later issue of the MUSICAL COURIER.

J. C. Ungerer, organist of St. Patrick's Cathedral of New York, is now busily engaged booking winter and spring concerts for Mr. Yon.



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FOREIGN NEWS IN BRIEF

NEW OPERA BY COMPOSER OF "DIE VÖGEL."

Munich, October 8.—Walter Braunsfels, the composer of the ballet-opera, "Die Vögel," which has been the biggest opera success of the last two years, has just completed the score of a new opera entitled "Don Gil von den grünen Hosen," title and subject being taken from a Spanish comedy by Tirso Molina. The new work will be performed next year at Munich. A. N.

FIRST CONCERT OF INTERNATIONAL CONTEMPORARY MUSIC SOCIETY IN LONDON.

London, October 23.—At the first concert of the new International Contemporary Music Center held in London on October 17, the international work performed was a string quartet by Ernst Krenek, a Czech-Slovakian composer. The music is contrapuntal to a degree; written in eight sections, each section works mainly on one subject which is occasionally repeated in an ensuing section. The executants were the McCullough String Quartet, who did their best to make extremely complex material comprehensible to their listeners. G. C.

LIVERPOOL (ENGLAND) ENGAGES INTERNATIONAL CONDUCTORS.

Liverpool (England), October 10.—The Liverpool Philharmonic Society announces the engagement during the season of guest conductors of international fame. These include S. Molinari (Rome), M. Talich (Prague), M. Koussevitzky (Petrograd and Paris), and the Englishmen, Albert Coates, Sir Henry Wood and Eugene Goossens. G. C.

NEW AMERICAN VIOLIN SONATA HAS LONDON SUCCESS.

London, October 14.—The London premiere of Leo Sowerby's new violin sonata, given by Amy Neill last week with the composer at the piano, made a considerable impression. The music interests by its evident sincerity and the originality of its ideas and construction. The execution was of similar high standard. G. C.

ORCHESTRAL CONCERT ARRANGEMENTS AT WARSAW.

Warsaw, October 3.—The artistic conductor of the Warsaw Philharmonic Concert Society, Director Roman Chofnacki, has engaged the following artists for the coming season: conductors, Schneider Petersen from Copenhagen, Oscar Fried, Schalk, Abendroth, Weingartner, Furtwängler, Löwe, Nedbal, Neumark and Emil Nijnarski; among the pianists who are to visit us are Mitja Nikisch, Friedman, Rosenthal, Egon Petrie, Eisenberger, Elly Ney, Ortow, Medtner, Hoehne, Pembauer, d'Albert, Backhaus; violinists, Burmester, Flesch, Marteau, Vecsey, Manen, Press, Moodie, Busch and Szigeti. Cellists, Földes, Gerády, Hekking, Grüner, Mainardi, Bietousow; and singers, Adam and Ewa Didur, Knot, de Padilla, Kurt, Schwartz, Kiurina, Slezak, Piccaver and Emmy Destinn. Modern Polish music will be represented by works of Szymanowski, Rozycki, Rogowski and Guzewski. S. P.

FREE CHAMBER MUSIC IN ENGLISH PROVINCIAL TOWN.

Bradford (England), October 16.—By the generosity of a few genuine music lovers, Bradford of recent years has been the seat of free chamber music concerts which are proving their unique value. Six concerts are given during the season, always in a hall seating over 1,000 persons; artists are all local professionals and each program generally includes three big concerted works. English music is always largely represented, and on occasions when novelties have been repeated at the close of the program, hundreds of listeners have shown their appreciation by remaining behind. Audiences are always drawn from all classes of society and the hall is invariably full. G. C.

REAL BRITISH OPERA WINS LONDON APPROVAL.

London, October 14.—Before an audience which included many musical notabilities, Rutland Boughton's music-drama, "The Immortal Hour" (of Glastonbury Festival fame), scored an exceptional and immediate success last night. The music is full of original melody and beauty, and is a perfect blend of the mystic elements suggested by the fairly princess heroine and the more robust strength and vitality of her mortal lover, who wins and then loses her. The libretto is by Fiona McLeod, and the opera produced by Barry Jackson, with costumes and scenery by Paul Shelving. Critics are unanimous in their praise of music, production and performers. G. C.

NEW WETZLER SCORE WELL RECEIVED.

Cologne, October 13.—At the first Gürzenich concert, H. H. Wetzler, formerly active in America, gave the first performance of his new "Symphonic Fantasy." The work is influenced both by Strauss and Schreker, and is effectively scored, somewhat deficient, however, in originality and invention, and not without a touch of banality in places, like his overture to Shakespeare's "As You Like It," which was often performed by Nikisch, as well as in America. The work had a friendly reception. H. U.

AMERICAN VIOLINIST SCORES IN HAMBURG.

Hamburg, October 10.—Ilse Niemann, the young American violinist, had a great success at her debut here last night. Her playing of Mendelssohn's violin concerto showed her large and beautiful tone as well as her mastery of technique. She gave the first performance in Germany of a new violin concerto by Cecil Burleigh. This work pleased, especially in its scherzo-like second movement, and differs from similar European works by the rhapsodic character of its themes, which are treated in a tuneful and plastic manner, giving the impression of a mosaic rather than a strict thematic working-out of its melodies. Strong influences of Debussy and MacDowell are felt in the work. The public gradually warmed up during the two movements and applauded enthusiastically. A. S.

SZIGETI ACCLAIMED ON FIRST FINNISH TOUR.

Helsingfors, Finland, October 10.—The eminent Hungarian violinist, Joseph Szigeti, who won great success at Salzburg this summer, has given a series of concerts in Helsingfors and in the Provinces with a success not met

with here by any other violinist in a number of years. The critics praise him in unison, calling him one of the greatest and most interesting violinists of the day, and the public likewise received him most enthusiastically whenever he appeared. It is reported that Szigeti will visit the United States in November, 1923. Y. K.

A NEW KORNGOLD WORK.

Hamburg, October 12.—Erich Wolfgang Korngold, the composer of "Die Tote Stadt," has just finished a new piano quartet which will be first performed by the Mai-recker-Buxbaum Quartet in Hamburg and in Vienna shortly after. A. S.

SCHEVENINGEN SEASON CLOSES.

The Hague, October 12.—At the closing concerts of the Scheveningen season, the soloist was Bronislaw Huberman, playing the Mendelssohn concerto and the Beethoven concerto with the orchestra under the direction of Georg Schnéevoigt.

Easton Pleases Brooklyn Audience

Following her splendid success at Carnegie Hall in her first recital in New York on November 2, Florence Easton went across the Brooklyn Bridge on Monday evening, November 6, and charmed a large audience at the Academy of Music. The Brooklyn Daily Eagle commented most enthusiastically upon Miss Easton's work, saying in part:

Essentially, Miss Easton is a fine interpretative artist; she happens also to be an excellent vocalist, a fact which, however, comes

decidedly second in the rendering of the songs included on her program. Never for a moment does she let pleasure in her own vocal capabilities deflect her from giving forth the song as she feels the composer meant it to be given. Her interpretative sympathies are particularly broad, easily including such divergent elements as the German lieder of Schubert or Brahms and the diaphanous music of Debussy. Nor is Miss Easton an artist who is afraid to let her audience enjoy itself by indulging it in an occasional dash of sentiment. This was especially evident in her encores, which included several very familiar, unintellectual melodic bits, not omitting even "Coming Through the Rye," sung in authentic mid-Victorian style, as was quite correct. Incidentally, it should be added that Miss Easton was uncommonly gracious in the matter of encores, permitting her audience to line her up, as it were, for three or four more, after she had earned every right to go home. Apparently those in the audience who came late on account of the rain seemed to feel themselves justified in staying late to make up for it.

Aside from qualities of artistic understanding and vocal competence, possibly Miss Easton's most striking characteristic was her remarkable enunciation. Of the opening and concluding groups, all given in English, not one word was lost. As much can be said for the singer's German and French, while Spanish students in the audience proclaimed their complete comprehension of the wordings of an entire group of Mexican songs, arranged by La Forge, who is probably best remembered as Sembrich's accompanist.

Ruffo Busy on Tour

Titta Ruffo returned from his Western concert tour, to leave at once for New England, where he sang in New Haven, Providence and Worcester. He returned to New York to sing at the Biltmore Musicale (tomorrow) Friday morning, November 17, on which occasion Erwin Nyiregyhazi and Yvonne D'Arle will appear on the same program.

WALTER GREENE

BARITONE

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Chicago Evening American,
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"First Honors must go to Walter Greene, who has voice, brains and talent. His bass is noble and resonant, cultivated with care so that range means nothing to him, for his high E's are just as full and clear and warm as his low G. The articulation is a model, his delivery is dignified and his musicianship thorough. For me his voice is a perfect type for Wagnerian music." — Herman DeVries.



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NEW YORK THURSDAY, NOVEMBER 16, 1922 No. 2223

The city of Vienna has honored itself by offering a free plot in the Central Friedhof for the interment of the ashes of the late Theodor Leschetizky, the famous teacher of famous pianists. They will rest there close to those of Beethoven, Brahms, Schubert, Mozart and many other great musicians and literary men who have been intimately connected with the musical life of the Austrian capital.

Reading Carlo Fischer's program notes for the Minneapolis Symphony Orchestra concert, given on November 3, we ran across the following: "The D minor symphony (Franck) was composed during the year 1888 and received its performance at one of the Paris Conservatoire concerts, February 17, 1889, just a month less than thirty years ago." And ever since we read it, we have been trying to fathom Carlo's system of arithmetic.

Dr. Adolf Aber, the MUSICAL COURIER's Leipzig correspondent, who is also critic for the Leipziger Neuesten Nachrichten, related in that journal some incidents of a recent conversation with Richard Strauss. "It is no news," he wrote, "that his art ideas are becoming more and more classic. He is very cool, indeed, toward the newest atonal movement. To one of the most hopeful representatives of this school he said, 'You are so talented that you have no need for all that sort of thing. All you require is tonic, dominant and sub-dominant!' And then he cried out jokingly, 'Let somebody try to write a C major like mine!'"

There is, so they say, to be a great radio broadcasting station on the roof of the Aeolian Building, with connections so that the concerts given fifteen or so stories below in the well known hall can be listened to by amateur radioists for miles and miles and miles around. Which fact suggests that before so many years the music critic will be able to make a decided saving on shoe leather; instead of hoofing about from hall to hall, he will sit leisurely at home and, with programs and his watch before him, listen in on what appears to him the least uninteresting portions of the various programs offered. It is said, too, that the new station at the Aeolian will eventually be connected up to broadcast the Metropolitan Opera performances. In this New York is again behind Chicago, which broadcasted its opera last year. A true story illustrates vividly the perfection with which transmission is made. A Rochester musician, who is also a radio fan and has an especially fine receiving set, was listening in on the last performance which Muratore sang in Chicago previous to his attack of appendicitis. "That's Muratore," said he,

passing us the head phones, "but he must be ill or something. His voice doesn't sound right tonight." That is long distance diagnosis with a vengeance.

Juan Calvet, who has been in Paris collecting a company for the coming season at his Teatro Liceo in Barcelona, the most important opera season in Southwest Europe, would like to produce an American opera there. "His conditions are very simple," writes our Paris correspondent; "all he insists upon is a good libretto and good music." So, composer, if you have one in your trunk that fulfills Señor Calvet's conditions, write to him at the above address.

There was quite a little race between Mr. Damrosch and Mr. Montoux to give the first performance in America of Saint-Saëns' "Carnival des Animaux," a race won by M. Hasselmans, who, it turned out, had quietly played it at one of the Ravinia Park concerts last summer. Another piquant novelty was brought out in Paris only the other day by Serge Koussevitzky, who played Ravel's new transcription for orchestra of Moussorgsky's piano suite, "Tableaux d'une Exposition." It was received with great enthusiasm and highly praised by the critics. Here is a splendid chance for another race.

The following dispatch is reproduced from Monday's papers without comment, except to note that Philadelphia still forbids even its own symphony orchestra to give concerts on Sunday:

Binghamton, N. Y., November 12.—Harold F. Albert, Recreational Director of the Endicott-Johnson Corporation was arrested this afternoon on complaint of the Binghamton Ministerial Association for staging a concert by John Philip Sousa's band at which an admission was charged, in alleged violation of ordinances governing the observance of Sunday.

Following the arrest, George F. Johnson, president of the Endicott-Johnson Corporation, announced that he is prepared to fight the so-called Sunday blue laws to a finish in the courts, and Sousa issued a statement in which he declared there was more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

It was a truly unique event which took place at the Hampton Institute, Hampton, Va., on October 21, when the Ukrainian National Chorus visited that famous institution for negro students and shared a program in which they alternated with the Institute Chorus of 800 voices and the Institute Choir of sixty. The Russians, of course, had never heard any of the negro folk songs before. They were intensely interested and excited over them. "They fairly danced with joy behind the curtain after the Hampton students sang for them the primitive and developed negro folk melodies," wrote an eye-witness. Needless to say the magnificent work of the Ukrainians also made a deep impression on the young negroes. R. N. Dett, professor of music at Hampton and a composer who has made some fine arrangements of negro folk motifs, had a happy thought when he arranged this affair.

THE PHILHARMONIC PROGRAMS

The Philharmonic Society recently sent out the complete programs for the first portion of the season under the direction of Josef Stransky. The American compositions listed include Daniel Gregory Mason's symphony in C major, to be played for the first time at the Philharmonic concerts; Rubin Goldmark's "Negro Rhapsody," from manuscript; Loeffler's "Pagan Poem," and Ernest Schelling's "Fantastic Suite" for piano and orchestra, both of which are not new but have never been done at the Philharmonic concerts. The new foreign works are a scherzo for orchestra by Leo Weiner, winner of this year's Berkshire prize; a symphonic poem, "Golgotha," by Savine; a new "Pastoral Symphony," with soprano solo by Vaughan Williams, all of which will have their first American performance. Then there is a transcription of two Bach organ preludes by Schoenberg which will be played from manuscript, first time anywhere; Bela Bartok's two pictures for orchestra, first time at the Philharmonic concerts; and Elgar's "Falstaff," a symphonic study, also new to the Philharmonic.

As far as the Americans are concerned, there is nothing very encouraging in this list for the younger generation. Prof. Mason is a delightful person but his music is pedantic, dull and uninspired; Mr. Goldmark can be depended upon to furnish something of interest; Loeffler's "Pagan Poem" is a quarter of a century old, and it is astonishing that it has never been done by the Philharmonic before; and Schelling's "Fantastic Suite" is already known and approved of here. If we were anyone of a half a dozen or more young and progressive American composers whom we could name, we should be tempted, like the poet in "La Bohème," to turn

STRAW GRASPING

America's enthusiasm for the fake and the faker is often explained by quotation of P. T. Barnum's declaration that the American public loves to be humbugged.

But that does not explain it.

It misses the psychology of it altogether.

What is the particular phase of our psychology that it fails to take account of?

First, and basic, our freedom, our detachment from the old-world ties of tradition and the restraining influences of our neighbors, which exists enormously in the restricted areas of Europe, where people are born, live and die without escaping either from their class or their country.

Over there "it is not done" means something. Over here, in the wide areas of America, and with our transient habit, here today and there tomorrow, living among strangers or making new friends, public opinion, the opinion of our neighbor, gets to mean very little.

Wonderful—for those who enjoy freedom; terrible—for those who do not. And most people do not, whatever may be their opinion to the contrary. Most people are "perfectly lost" when they get away from family and friends, the familiar things, the old environment. Having no initiative, no resources within themselves, they seek for substitutes, spiritual, mental, moral support of all kinds (any kind), entertainment, relief from their own nothingness.

Therefrom arises the success of our magazine and book trade, new thought, mind culture, physical culture, the moving pictures, new religions, new medical panaceas, and likewise all the fake stuff. It is a great industry. It is the greatest of all industries.

The human mind set free does not run after the practical, humdrum things of life—food, fuel, clothing, home—but seeks to escape from them. The thing that makes people save up for their old age is fear. The other thing is yearning—the natural action of masses of minds, submerged for thousands of centuries, rising to the surface, grasping at straws.

They are warned that the straws are worthless, offer no real support, but they are not sufficiently educated to heed the warning. Warnings are issued by music teachers against fake teachers, by the Music Publishers' Association against fake publishers, by the Stock Exchange against fake stocks and bonds, by public spirited citizens against fake politicians, by doctors against quacks, by lawyers against shysters, by the government against spiritualists and clairvoyants, by everybody against poisonous hootch.

Several musicians of eminence and distinction have urged that the proposed New York license would be useless, that the only way to reach the public is through education.

But warning is not education and is as useless as would be the license. You cannot reach the seeker after spiritual light with a warning any more than you can reach the drowning man grasping at straws with a warning. And the psychology of the person who will buy fake oil stock is the same as that of the patron of the circus side show, the quack, the shyster, the mind healer, or any other faker.

Is it the psychology of the gambler? Probably not. The composer of a symphony who knows that there is no money in it is just as anxious to get his work printed and performed as the composer of a popular song which may pay large royalties, and one might make other comparisons of a similar apparently conflicting nature.

It is an exceedingly complex problem, and in view of the fact that people of the highest education and culture flock to new cures, new thoughts and new religions, it is evident that education in the ordinary sense of the word will not reach the victims.

It is probable that they can be reached, both high and low, only by public opinion, mass influence, mob rule—"where the crowd goes." This, applied to the music teachers' license problem, means that if the teachers want to reach the public they must unite into such a tremendous body and such an unselfish body that the mere weight of their numbers and their idealism will carry all before it.

some of our manuscripts into fuel at this fresh evidence of the lack of sufficient interest to discover anything new and worth while in American music. It exists!

FELIX BOROWSKI

Twenty-five years ago to this country came Felix Borowski, who was then not even twenty-five years old and who, at the solicitation of Dr. Ziegfeld, then president of the Chicago Musical College, left England, where he had already made a name for himself as a coming composer, to teach theory and violin in this Chicago institution. To celebrate his twenty-five years as a member of the faculty of the Chicago Musical College, of which today Mr. Borowski is the eminent and efficient president, a banquet was tendered him by his colleagues and friends, the affair taking place in the Rose Room of the Congress Hotel, Chicago, on Wednesday evening, November 8. Joseph Chamberlain, of the Evanston Festival and well known in musical circles of the world, was the toastmaster. Other speakers were Frederick Stock, who received his musical education in the same school as Borowski in Cologne, Germany (both being disciples there some twenty-eight years ago), and Giorgio Polacco, musical director of the Chicago Civic Opera. The many musicians and others present at the affair all had a very good time and drank "spiritedly" to the health and continued success of Borowski and the institution he so well heads. Telegrams from prominent persons who could not come to the banquet were read by Master of Ceremonies Chamberlain and various members of different schools of music furnished the musical entertainment.

In his twenty-five years of public service Borowski has done a great deal toward the uplift of music in Chicago and, it might be said, in America. After teaching a few years at the Chicago Musical College he found in his spare time pleasurable leisure in making his apprenticeship as musical reviewer in the role of correspondent for the *MUSICAL COURIER*, a position in which he gained the lasting love of all the men on this paper and the esteem of the public at large. His reviews were so well written as to draw the attention of the editor of the *Inter-Ocean*, on which Mr. Borowski was later the musical editor for many years. He held the same position also on the *Chicago Evening Post and Record-Herald*. A composer of merit, he has had several of his works performed by the leading orchestras of the country, appearing also with many of them as guest conductor. Mr. Borowski has also wielded the baton over the destinies of several operatic performances and symphonic concerts. For many years he has been the distinguished annotator of the programs of the Chicago Symphony Orchestra and when Carl D. Kinsey secured the controlling interest of the Chicago Musical College from the Ziegfelds, his first happy move was to promote from the ranks of the faculty Felix Borowski as president of the school. Mr. Borowski counts in Chicago only friends, and if all those that love him as a man and admire him as a composer had been on hand, no banquet room in Chicago would have been large enough to accommodate them. As it was, those who were present at the banquet showed unmistakably the sentiment that prompted them to sign a parchment token of admiration and esteem given Mr. Borowski as a remembrance of his silver anniversary as a Chicagoan.

HENRY BARNES TREMAINE

The formation of a committee of artists and patrons of music to honor the thirty-fifth anniversary of Henry Barnes Tremaine's connection with The Aeolian Company of New York, is the first public recognition which Mr. Tremaine has received for his remarkable and many contributions to the development of the modern player piano and its ultimate extension, the reproducing piano. Mr. Tremaine has always shunned publicity, content to merge his personality in the identity of the company of which he has been president for the past twenty-five years. Yet the faith he had in the player piano, a faith that has been more than justified by achievement, has been one of the predominating factors in extending the popular appreciation of music, and, through this, creating a steadily increasing concert-going public in America. Hundreds of thousands of people, and this figure is not exaggerated but rather in the minimum, have had their first contact with real music through the medium of the player piano. It is yet too early to approximate this influence, but unquestionably there are few today who would deny that it has been one of the most powerful factors in the great expansion America's musical public has undergone in the past two decades. It is indeed fitting that many of the world's most famous musicians and many of those who have a vital interest in the still further advance of music, unite to do honor to Mr. Tremaine, for it is through the efforts of such as he, and efforts that too often go without recognition, that few families in America are without the means to possess a musical instrument within their

homes and to have easy access to musical literature of all countries and time. Mr. Tremaine's thirty-five years of active participation in the progress of the player piano have been a triumph of industrialism in one sense; but in their larger aspects they have been a splendid contribution to making America a music-loving nation, and endowing the average American with an appreciation of that art. And his work has extended beyond the boundaries of his own country, as is shown in the international character of the committee and in the fact that Europe, Asia and the Americas will unite in honoring him.

INTERNATIONAL

Some months ago a naturalized American citizen by the truly American name of Simon Bucharoff (better known in musical circles as Simon Buchhalter) turned up in Berlin with the score of an opera written by himself, which so far as we know no American opera manager has seen his way clear to produce. Not having succeeded in a country that has only two opera houses, he determined to try his luck in one that possesses fifty or more. But, knowing by experience that the direct road to a manager's heart is hard, he planned a somewhat complicated but evidently efficacious method of attack. So efficacious, in fact, that it kept a number of highly placed persons in a state of nervousness and excitement for weeks. If, nevertheless, the opera is not performed at Germany's leading opera house, the method is surely not to be blamed.

Mr. Bucharoff, so it is said, armed himself first of all with copious documents—always a good plan in Germany—and proceeded to take the official outposts, so to speak, one by one. He interested some persons in the State High School for Music, in the American Embassy, the semi-official America-Institute in Berlin, the Prussian Ministry of Culture, and the German Foreign Office itself. By the time this ring was complete the documentary evidence had become so voluminous that no busy man—let alone a man as busy as Herr Intendant Von Schillings—could find time to comprehend the full contents. At any rate he could see that it bristled with official and unofficial names, among them that of Eleanor Everest Freer and the Opera in Our Language Foundation, with official rubber stamps, and with arguments in which the expressions like "American musical art," "national honor" and "enemy" occurred. A German state official with a sense of responsibility going on the presumption that our Government identifies national art and national honor, like his own, could see visions of diplomatic notes, of ultimatums, of warships steaming across the Atlantic. In a moment the interests of Simon Bucharoff and the interests of the national safety became one.

If in these circumstances the score of "Sakhara" submitted to the Herr Intendant by the director of the America-Institute was not accepted for performance, the decision is nothing short of an act of supreme courage. Mr. Bucharoff, indeed, it is alleged, considered it an act of insult to himself and to the American nation. In flaming words he wrote on the margin of the refusal: "I cannot accept this letter, for reasons which Mr. — (a high official) will explain to you. An opera house that will perform such rubbish as 'Palestrina' and 'Mona Lisa' and refuses my masterwork, does not exist for me."

Now "Mona Lisa," which is one of the most popular items of the Berlin Opera's repertory, is to be given at the Metropolitan Opera House, and it is feared that the great American artistic organizations and political influences which Mr. Bucharoff is reported to have said stand behind him, will either prevent the performance of "Mona Lisa" or see that it gets treated as it should as the opera of a man who has had the effrontery to turn down the masterwork of Mr. Bucharoff, the American composer. We see trouble ahead, and we strongly advise Mr. Gatti to put in a call for police reserves on the night of the German premiere. Unless, of course, he decides to produce Mr. Bucharoff's opera.

Was that, after all, the object of Mr. Bucharoff's campaign? C. S.

HYSTERICIS

H. T. P. on the Boston Transcript has been poking fun at the Hub for turning down Isadora Duncan. Here is his latest paragraph on the subject:

Isadora who, when she chooses, does not lack wit, has been telling reporters in New York that the dances in which Boston and Chicago comically discovered a "Bolshevik symbolism," have been in her repertory these ten years, changed in no particular. Everyone familiar with her past and still keeping the faculty of memory, knows as much. She notes also that for twenty years she has worn dancing costumes of the same pattern as she wears today. Again Miss Duncan is within the truth. Her error was to let an irritable temper run away with her and

to forget the considerable American capacity for hysterics in public.

That last is a fine phrase, and, alas, too true—"The considerable American capacity for hysterics in public."

FINANCING A SYMPHONY

Dudley Blossom, who is in charge of the strictly business affairs of the Cleveland Orchestra, dropped in to see us the other day. Mr. Blossom took hold of the orchestra doings in the early part of this year but he gave some interesting figures, illustrative of the effort necessary to support a symphony orchestra in a city of Cleveland's size. Last year there were 104 guarantors who stood good for a deficit that amounted to about \$200,000, while, taking the season as a whole, only about 50 per cent. of the total seating capacity was sold for the regular course of sixteen pairs of concerts. Of this deficit \$31,000 was made up out of the Community Fund of the city, a fund which covers all the charities and to which the citizens contribute once a year, being thus freed from any individual solicitation; but it was decided to give up this contribution from the Community Fund when the solicitation of subscriptions was begun, because many of those solicited might claim that they had contributed already through the Fund. First a committee of one hundred business men was organized, and through their personal solicitation over 600 guarantors were obtained for the sum of about \$20,000; the next move of the campaign was the sending out by Mr. Blossom of 5,000 letters, which resulted in 100 more guarantors for about \$50 apiece; after which, by personal solicitation, subscriptions ranging from \$200 up to \$30,000 were secured from about 125 individuals. The total obtained by all these methods amounted to something around \$200,000 and the number of guarantors was increased to over 800.

Since the receipts last season were something over \$100,000 and the expenses a bit more than \$300,000, this new guarantee is considered sufficient for the present season as the sale of more tickets than last season (when the amount sold was about \$110,000) is already assured through a committee of one hundred women who have already brought the subscription list up to 10 per cent. over last year's list.

The Cleveland Orchestra, young as it is, does excellent work and in Nikolai Sokoloff the city has a fine musician and an energetic conductor.

In its special concerts for children and in community concerts given at various points in the city, the orchestra does a tremendous amount of highly valuable educational work, and without doubt the increasing interest in the regular concerts of the orchestra will be steadily manifest in a corresponding increase in the seat sale each season. Such a thing as a symphony orchestra that shows a profit is unknown in this country, and must remain so with the salary of musicians at the present height. It is splendid to find a body of substantial citizens ready and willing to back the orchestra each season, but the size of the burden that rests on them should and will be reduced by more general interest in symphonic music, manifested through the box office, not only in Cleveland but also in a number of other cities as well.

MOZART AND ROSSINI

Richard Strauss told us last summer that the only way that operas by Mozart and Rossini could be made really effective today was by presenting them in whatever language the audience that listened to them was familiar with. That he was eminently correct was proved in the private performance of the "Cosi Fan Tutte" company which William Wade Hinshaw gave in New York last week. In a small theater—the Princess—and with the song texts sung in English, the recitativo secco changed into dialogue in that language and well delivered, every point in Da Ponte's farce was brought out. The audience broke out into fits of laughter and intruded with applause in the middle of scenes, instead of sitting in solemn silence and receiving the work as a "classic."

ALFREDO MARTINO CREDITED

"Blame the printer," is the good old standing rule for newspaper offices when anything goes wrong, as it did in last week's issue, where the name of Alfredo Martino was omitted from the article in the discussion relative to licensing music teachers entitled "The Modern Teachers of Singing." This article was signed by Mr. Martino and should have been signed in its printed form. Somewhere the signature got lost, and although Mr. Martino's name was mentioned as the author of it on the outside cover of the magazine, he should certainly have been credited with the authorship also on the inside in connection with the article itself. Our apologies!

VARIATIONETTES

By the Editor-in-Chief

The MUSICAL COURIER correspondent from Lewiston, Me., writes:

That "too-placid" expression by which the San Francisco critic characterized Galli-Curci's face, reminds me of a concert when that "placidity" was a wonderful asset. It was a year or so ago and Galli-Curci was giving a concert at the Exposition Hall, at Portland, Me. It is an immense barn of a building, placed flatly upon the ground. It was packed to the gunnels with folks from all over Maine and the singer was in the midst of an exquisite number with that great hall so still that a long breath would have sounded like a blast from an exhaust pipe, when outside the hall a terrific noise arose as somewhere from twenty-five to fifty small boys tried to scale the walls of the building and peek in the windows. The noise was repeated several times before the police scattered them. The annoyance to the audience was great. Any one of them could have gone out and cheerily committed murder; but not a tremor marred the perfect serenity of Galli-Curci's face or altered the color of one note.

Following the concert when a few people were congratulating her upon the success of the concert and trying to express in halting words a little of what they had felt while she was singing she said: "But those boys! I could not do justice to my songs and I felt that the rest of the concert was ruined. How could I do my best?"

Another co-worker from an inland town makes pleading complaint:

Do you know what you did the last time I felt a Quaker inspiration to write to you? You signed my name in full so that it stuck out like a sore thumb on a pianist. And it wasn't any time before I found out how many people buy or subscribe to the MUSICAL COURIER in New York City. Dreadful! Please don't do it again.

New York Tribune headline: "City Symphony Proposes to Create New Musical Public." While they are about it, let the C. S. P. create a concert public that will not arrive late and leave early, talk during the music, applaud before a piece or movement is finished or when an attendant opens the piano lid, laugh when a violin string breaks, and cough during pianissimo passages.

For many years we wrote the musical column in Town Topics and we did not write some of the social and personal items which were credited to our pen. Our department was called "Crotchets and Quavers" and was signed with the pseudonym, "The Pied Piper." Beginning with this season we no longer are connected with Town Topics and the MUSICAL COURIER pages are the only ones in which our valiant and scintillating words will appear.

The coming Wagnerian performances in New York, at the Metropolitan and elsewhere, will give the so-called German-American public in this city a chance to show their allegiance to the cause of Teutonic tonal art in general, and to its greatest modern representative in particular. It will be interesting to watch the character of the audiences at those representations, for memory seems to recall that in the past our German friends did not preponderate in the assemblages which greeted the Wagner performances at the Metropolitan. Not that his half-compatriots lacked in love or reverence for Wagner but they did not spend their money very freely to hear him. Of course, a few representative families of German descent or affiliations generally were on hand, but the very large middle class was conspicuous by its absence. During the war and immediately after, when Wagner was taboo on our opera stage, the Germanophiles made themselves heard very constantly and loudly here to the effect that they, civilization, culture, and art were suffering a serious deprivation because of the ban on Wagner operas. Now it is to be restored in dignified fashion. Let us watch the results.

For fear that anyone might overlook the fact, let it be recorded that these shores now harbor another orchestral conductor of striking talents and accomplishments and his name is Fritz Reiner. He slipped modestly into Cincinnati a few weeks ago, went to the work of rehearsing the Cincinnati Orchestra, and at its first concert led that body and himself to what the city's newspapers called a true triumph—and the word "triumph" is not bandied about loosely by the Cincinnati critics, guided as they are by the traditions which cluster about the former leaders they have heard there, men like Thomas, Van der Stucken, Stokowski, Kunwald, Ysaye, and other celebrated baton interpreters. Before Reiner began to conduct, his Cincinnati debut audience, according to reliable report, revealed a polite but sceptical demeanor, owing to his youth, his absence of local reputation, and his modest, undemonstrative manner. The same persons wound up by applauding

furiously after the Brahms-Beethoven-Wagner numbers, cheering vociferously, and going forth into the highways and byways and proclaiming that a new symphonic prophet had arisen in their midst and men called him Fritz Reiner. Those who had followed the course of Reiner's career in Europe and knew of his striking successes there, were not surprised at his instantaneous hit in Cincinnati, and, in fact, rather expected it, and therefore the pleasure will be all the greater with which they may read the newspaper stories of the Reiner debut as in part reprinted on another page of the MUSICAL COURIER. Personally we admired Reiner from the moment when he landed in New York and we asked him some questions for interviewing purposes. Some of them, together with his answers, are given herewith:

Reporter—"Do you speak English?"

Reiner—"I stutter it—as yet."

Reporter—"Are you prepared to like America?"

Reiner—"Will America like me—that is more important?"

Reporter—"Who is your favorite composer?"

Reiner—"Must I have one?"

Reporter—"For the purposes of interviewing—yes."

Reiner—"Well, then, I have one, a different one, for every day in the month."

Reporter—"Do you agree with Weingartner's theories about conducting?"

Reiner—"You will have to judge that for yourself when you hear me."

Reporter—"What do you think of Schoenberg and the rest of the so-called 'cacophonic' school?"

Reiner—"Why should I usurp the function of you critics? My business is not to appraise music but to conduct it."

The final shot vanquished us and we submitted tamely as Reiner switched the conversation to Cincinnati, its location, appearance, products, characteristics, psychology, and achievements, and tried to make a geographical and historical encyclopedia of us. It was a delight to meet a European conductor so eager and assimilative on his first visit to this country. Usually they are profound, and pontifical when they arrive—and often when they leave they are peevish and pained. Here's power to Reiner and his youth and his art.

"As music critics, some of them are very successful song writers, like Deems Taylor, Walter Kramer and H. O. Osgood," said a concert singer who added hurriedly: "Please don't use my name, because although I meant my remark as a compliment, those chaps might possibly think that, as song writers, I consider them very successful music critics. I can't find out for what they really would like to be praised."

Composer-critic Osgood writes us this letter:

Dear Editor:

I was quite interested to read the long letter by Harry S. Fay of the West Side printed in your column last week; and I hope I am not outraging journalistic ethics by emerging from editorial anonymity long enough to tell Harry that I wrote both paragraphs to which he objects. It pains him to think I called Alice Gentle, Marguerita Sylva and Dorothy Jardon "first class Carmens."

Well, if he knows three "first class" Carmens in active service today than that trio I'm glad for him. I've been looking them over on both sides of the Atlantic this last year and I haven't found any better. And when Harry says that "Miss Gentle has a fine natural voice but a very faulty production," I am compelled to think that he hasn't heard Miss Gentle lately. When she was at the Metropolitan, her production was marred by a bad tremolo; but hearing her a few weeks ago, I'll swear she's got rid of it entirely and sings as well as anyone I know. As for Dorothy Jardon, I thought her conception of the part was remarkable for a newcomer to it, and as far as her voice goes, it's the only one of the dark, rich kind Bizet had in mind when he wrote the role, that I've heard in a dog's age. Then I don't think Marguerita Sylva, who made a name for herself all over Europe in just this very role, needs to be labelled "first class" by me; a hundred others have done it long ago.

As to those American tenors. Of course, I knew Morgan Kingston was born in Great Britain, but he's been singing here for so many years that I felt no qualms of conscience at including him among the Americans. I know where Eddie Johnson was born, too, but perhaps it never occurred to H. S. F. that Canada is part of America. And as for that Diaz boy, "of Spanish extraction," as Harry calls him, he's a native of Texas and as American an American as I know. If it's just a question of names, my guess is that Harry himself is of Irish "extraction."

As for the American people really caring a hoot whether or not the "American singer will become supreme in opera," I don't believe they do; I know, at least, that they don't take interest enough to make it show at the box office. They seem to subscribe just as thickly for foreign artists as home ones, and perhaps a little thicker; but, on the other hand, they will show no prejudice against singers because they are American and will make their liking felt

just as strongly at the box office—witness the case of Geraldine Farrar.

And when H. S. F. speaks of the American people "deserting" this artist, I must believe that he cannot have been present at her farewell Metropolitan performances, which were regularly the cause of small riots of enthusiasm, or have heard that she has been singing steadily in concert this fall to audiences in Western auditoriums twice as big as could be crowded into the Metropolitan.

Harry S. Fay wields a fluent pen, but I don't agree with a lot he says; and I believe that most of my facts are a bit stronger on their foundations than his. Of course, I've only been observing this music business closely for a dozen years or so, but then—

Sincerely,
HENRY OSBORN OSGOOD,
(not of Spanish extraction.)

And speaking of America and its artists, Manager Walter Anderson rejoices because the New York String Quartet has such good New York names in it as Ottokar Cadek, Jaroslav Siskovsky, Ludwig Schwab, and Bedrich Vaska.

The London newspaper error which reported Heifetz as saying that the orchestras in the English moving picture houses ought to play more sonatas, was not so far fetched after all. At the Greenwich Village Follies in our own town, they are performing Beethoven's "Moonlight" sonata as a number for violin solo and vocal quartet, accompanied by the piano. The music illustrates a tableau vivant of the well known mezzotint known as "A Beethoven Sonata." It is an effective episode, much more so than when, at the same performance, a dancer in a large cage does a pantomime as an animal tamer, cracks his whip over ladies attired as lions and tigers and cavorting about on all fours, meanwhile the orchestra intones the "Liebestod" from "Tristan and Isolde."

Savoy and Brennan are screamingly funny at the Greenwich Follies. Savoy tells about his friend Margie, whose dying husband, a violinist, asked to have his violin buried with him, a request that was granted. "And what did your friend Margie think of such a strange wish?" asks Brennan. "She said," is the answer, "how lucky it was for her that he didn't play the piano."

One loves to read the Werrenrath press anecdotes when that interesting singer is concert traveling, for he possesses an ever present sense of humor and it seems to pop up in most of his touring adventures. The recent Cleveland crop of Werrenrath pleasantries is especially good. While en route to that city he wired a friend to reserve "A nice sunny room for Mr. Spier (the accompanist) and myself." The man went to the room clerk and asked, "Will you reserve a large room and bath for Mr. Werrenrath and Mr. Spier with sun?" Clerk writing quickly answers, "Yes sir—but whose son, Mr. Werrenrath's or Mr. Spier's?" At about the same time the baritone wired his Cleveland program to the local manager which was done rather late but still in due time. The fifth group, the wire stated, was to begin with "The Last Song," by James H. Rogers. (He lives in Cleveland.) The manager reading the wire to the waiting printer came to the passage, rushed to the telephone, called the composer and said: "Mr. Rogers, just which is your last song?"

M. B. H. inquires sweetly: "Isn't the chief difference between composers and critics, that the former write occasionally, usually say something, and say it interestingly; while the latter write all the time, usually say nothing, and say it inanely?"

Mary Garden, returned from Europe, tells the ship reporters a number of unimportant things among which is the statement that she prefers mules to men. If we were vicious we could make the proper retort to Mary but perhaps some one else will.

Philip Hale quotes the attached in his Boston Herald column:

THE CONCERT SEASON IS ON.

(From the Southern Cook County Journal.)

Koelling-Kasdorf wish to announce the establishment of a private ambulance service in conjunction with Spindler-Koelling undertaking parlors, which is at the service of the musical profession at all times. Tel. Chicago Heights 242.

Grand Opera, looking very well, and carrying a large steel bound box, arrived in New York last Monday for a visit of twenty odd weeks. Asked about the use to which the box was to be put, Grand Opera cleared its throat and sang:

"That's to hold the lovely dollars
For the songbirds' tuneful hollers."

LEONARD LIEBLING.

JUDSON OUTLINES ASSOCIATED BUREAU'S PLANS

In last week's issue of the *MUSICAL COURIER* there was a brief news notice of the incorporation of the Associated Musical Bureaus and editorial comment upon its importance from an economic point of view. The members of the newly incorporated organization and the territories assigned to them are as follows: Coit and Alber—Ontario (Canada), Ohio, New York state (west of Syracuse), West Virginia, Kentucky, Indiana, Michigan (excepting the upper peninsula); E. A. Wickes—New England states, Maritime provinces (Canada), New York state (east of Syracuse); P. M. Nielson—Pennsylvania, New Jersey, Delaware, Maryland, Washington, D. C.; O. B. Stephenson—Wisconsin, Michigan (upper peninsula), Minnesota, North Dakota, South Dakota, Nebraska, Kansas, Missouri, Oklahoma (northern half); S. R. Bridges—Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama, Tennessee, Louisiana (as far west as Monroe); M. C. Turner—Texas, New Mexico, Louisiana (except part S. R. Bridges has), Arkansas, Oklahoma (southern half); Elwyn Concert Bureau—western provinces of Canada, all western states not mentioned in other territories, which includes the Pacific Coast states, Montana, Wyoming, Colorado, Utah, etc.

Arthur Judson, head of the Arthur Judson Concert Management, was the prime mover in the incorporation of the organization, and was made president of it. Mr. Judson gave out a statement describing the purposes and methods of the Associated Bureaus for which there was not sufficient space in last week's issue of the *MUSICAL COURIER*. This is what he had to say:

"These individuals and firms, already highly organized, plan to extend their organizations by engaging representatives to cover the territories in which each operates in its respective field. The articles of agreement provide that each of these—known in the contract as a 'bureau'—shall conduct its musical activities along the lines and pursuant to the methods and procedures now in use by recognized local managements operating concert courses throughout the United States or to adopt such other methods or procedures as they may be advised by the management (the Judson organization) from time to time, as may be mutually agreeable.

"The arrangement, in brief, will lead to several specially organized corps of representatives for this work, each corps identified with its own particular bureau. Since each bureau operates in a specified territory economy in traveling expense of its representatives may be exercised and a closer supervision kept over the work of those representatives by each home office.

"These representatives will treat primarily with the established local managers in every city where such local managers now operate concert courses. They are to be given first privilege to engage artists whose services the Associated Musical Bureaus is authorized to offer or to secure for appearances. It is the intention of the Associated Musical Bureaus to serve every established local manager as completely as possible, to the end that simplicity, efficiency, satisfaction and economy may prevail.

"We believe the outcome will demonstrate the practicability of the plan from the standpoints of wholesale managers as well as of local managers and artists, and that it will aid in ultimately placing the business of buying and selling the services of music artists and organizations and the actual giving of concerts on a sounder business basis.

"Nor will it interfere with the direct business arrangements for the services of certain artists between any wholesale manager and any local manager. Rather is it the intention to make for added smoothness and economy of concert operations on all sides.

"Speaking for Concert Management Arthur Judson, which includes as partners Mrs. Adele G. Yarnall and Mr. Milton Diamond, I will say that as a wholesale management of music artists and organizations we have for some time realized the advantages which could arise through a more complete and active covering of the huge territory embraced in the United States and Canada by being able to deal with some properly organized central bureau which, through far-reaching and highly perfected connections, could supply a selling efficiency no single wholesale management can afford.

"Conferences in the matter with the individuals and firms now members of the Associated Musical Bureaus resulted in a unanimous agreement that such a centralized organization as the Associated Musical Bureaus could supply that service. Whereupon the corporation was formed, with the following officers: Arthur Judson, president; Arthur C. Coit, vice-president; T. A. Burke, secretary and treasurer.

"It was next decided to arrange with a recognized wholesale management to give the needed expert counsel in the arranging of concert courses and to engage for the Associated Musical Bureaus those music artists and organizations whose services are worthy or should be bespoken by the local managers—through the various member bureaus of the Associated Musical Bureaus.

"Concert Management Arthur Judson was selected to perform this service for a period of five years.

"It is a fact that certain problems connected with bookings and the actual giving of concerts have become steadily more acute and that the trend for some time has been in the direction of conducting the concert giving business in ways mutually satisfactory to the artist, his business representative and the local manager.

"We know that the expense of securing engagements for an artist, the routing and the expense of accompanist (where one is required), together with the wholesale manager's commission necessary in existing circumstances, reduces amazingly the gross fee of the artist. He often does not receive as his net returns a sum which is a small part of that fee.

"One of our purposes is to bring about a saving in the booking expense of the wholesale manager, and to do the same in the matter of advertising and publicity materials required for each concert. For it is obvious that where we can book an artist for an entire season of concert through one buying unit, arrange the itinerary so that the railroad jumps are relatively short, purchase advertising and publicity material in greater bulk than ordinarily obtains and save in individual shipments and in other ways economize for the benefit of the wholesale manager, the artist and the local manager, total advantage must result.

"Moreover, through the co-operation of seven such large concerns as these bureau members of the Associated Musical

Bureaus it is clear that such affiliation must lead to a larger number of engagements for many music artists and organizations than exists where schedules must be made independently of such all sided action wherein concentration and harmonious procedure concerning the greatest good of the majority cannot be had.

"But added benefits in extending the field of activities of music artists and organizations are expected to ensue. The seven bureau members of the Associated Musical Bureaus—since they operate lyceum and chautauqua courses—have demands on their own respective accounts for the services of music artists and organizations. Realizing the increasing demand for a more equitable artistic standard amongst such artists and organizations (in towns where mediocre musicians and organizations of various classifications have too long appeared) these seven bureau members of the Associated Musical Bureaus wish to promote and conserve the best interests of their clients in the aforesaid towns. This will provide a larger territory for music artists and organizations of classes AA, A, B and C. It should, and it is expected that it will, give wider opportunities for a considerable number of rising young music artists and organizations who now experience hardships in securing their rightful share of professional engagements.

"Such outlets, and with the intensive managerial efficiency possible in each respective territorial unit, offer the broadest opportunities for the stabilizing of the concert giving industry. It is a known fact that almost every established local manager finds the fee of many a desirable artist too high to enable a profit to be made on concerts in every instance. Such an arrangement as that made among the member bureaus, the Associated Musical Bureaus, and Concert Management Arthur Judson offers an eventual solution of one of the most vital problems in the industry.

ORATORIO SOCIETY TO PRESENT "THE APOCALYPSE"

"The Apocalypse" the dramatic oratorio which won the \$5,000 prize recently offered by the National Federation of Musical Clubs, will be the first offering of the Oratorio Society of New York in its series of concerts for the present season. It will be produced in Carnegie Hall on the evening of November 22.



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PAOLO GALICO

offered it to composers of this country as a poetic stimulus for a score, for which the National Federation of Musical Clubs offered a prize of \$5,000.

"The Apocalypse" is designated as a "dramatic oratorio," and there has been wide appreciation of its possibilities for drama. It is full of suggestive possibility for an opera and should thus prove tremendously effective, with embellishments of scenery and action, as well as in the static manner of conventional oratorio. There is more than musical grandeur in this work, containing as it does a vitality, striking color and elasticity which are of the drama.

The form of "The Apocalypse" is a prologue and three parts. The respective titles are "Belshazzar's Feast," "Armageddon," "Babylon" and "The Millennium." In fashioning the librettos, the authors have drawn not only from Revelation, but also from the Book of Daniel, and there are a number of imaginative passages which are derived not at all from holy writ. In point, "Belshazzar's Feast" and "Babylon" are made up almost wholly of original verses by Pauline MacArthur, and "Armageddon" is the work of Henri Pierre Roche.

Although Paolo Gallico, composer of the music for "The Apocalypse," was born in Italy, he, like so many other Latin artists, has found his principal inspiration in America and has made New York City his workshop. Since 1892 he has resided in the United States, and has developed artistically here, beginning as concert pianist and teacher and finally attaining such important heights as are indicated in "The Apocalypse," his first large work to be performed in public. Gallico was an honor graduate of the Conservatory of Music in Vienna. He studied piano with Prof. Julius Epstein, and composition with Robert Fuchs. He has composed a considerable amount of chamber music, many piano pieces (published by G. Schirmer and Harms) and songs (published by Schirmer). He is the composer also of a lyric opera and a number of symphonic pieces.

Pauline Arnoux MacArthur, daughter of the late Judge William H. Arnoux, senior member of Arnoux, Rich & Woodford, of this city, has always been interested in music. She was the organizer and president for fifteen years of the Thursday Musical Club, chairman of community music of the National Federation of Music Clubs, and also the chairman of the Department of American Music from 1917 to 1919.

The personality and artistic excellence of Albert Stoessel, the young conductor of the Oratorio Society have had much to do with re-energizing the public performances of the society. Mr. Stoessel was selected by his predecessor, Walter Damrosch, when the latter because of the multiplicity of his musical activities, gave up the baton of the Oratorio Society, which he had wielded successfully for so many years. Mr. Damrosch was much impressed with the musical genius of Stoessel during the war, when Stoessel was serving as lieutenant of infantry in the American Expeditionary Forces. At General Pershing's request Mr. Damrosch undertook the reorganization of the band service of the A. E. F., and one of the first things he did was to found a school for bandmasters at Chaumont, France. Albert Stoessel became the head of this school, and it was

"The concentrated efficiency in those respects already touched upon will make for economies permitting a lowering of the artist gross fee to the local manager, yet preserve the present net return such artist now obtains. In numerous instances the artist net fee can even be increased, and not alone through the providing of a greater number of annual appearances than generally obtain at present, but through an actual saving in the individual appearances made possible through those economies already set forth.

"Consider, if you will, the value to the artists, their representatives and the local managers arising through being able to arrange one year in advance an entire season of appearances for the artists and for the courses of concerts.

"A further value—of a permanent beneficial character to artists of merit, local managers who wish no others, and the public, which is equally thus concerned—offers in the exploitation only of artists of demonstrated merit, and of rising artists who have the merit to satisfy generally their audiences.

"In such circumstances as these which have been outlined there must come a reduction in the percentage of dissatisfaction which exists through the engaging of so-called 'artists' whose resources and acceptance, or probable acceptance, by the public is not always convenient for local managers to learn. Succinctly, through the counsel of Concert Management Arthur Judson, it will be possible for every local manager dealing with the Associated Musical Bureaus (through a bureau member) to obtain information on the status of an artist whose services may be desired and the probable success such artist is likely to meet with an audience.

"With such allied forces it is evident that the Associated Musical Bureaus can render services with respect to efficiency, dispatch, economy, security and artistic ability which should work to the betterment of the welfare of artists, their representatives, local managers and the public."

there that these two interesting personalities first became acquainted.

At the close of the war, Mr. Damrosch invited Mr. Stoessel, who was establishing himself as a violinist of great talent and a composer and conductor of immense promise, to become his assistant in conducting the performances of the Oratorio Society. After his retirement as conductor, Mr. Damrosch recommended his assistant for the appointment as conductor. The Oratorio Society appointed Stoessel, and the brilliance of the past season amply attests the soundness of this judgment, for Mr. Stoessel earned the universal approval of critics and the public. The continuation of the young conductor in the important capacity of directing the Oratorio Society suggests that this institution, in its fiftieth year, will continue to preserve that vitality which has characterized it throughout its long life.

The selection of artists for the three major concerts of the current season—"The Apocalypse" on November 22, "The Messiah" on December 27, and the concert of a cappella singing on April 4—is particularly attractive. For the performance of "The Apocalypse" there will be Elsa Stralia, the Australian dramatic soprano, who comes from the Royal Opera at Covent Garden; Inez Barbour, lyric soprano; Frieda Klink, contralto; Delphine March, contralto; James Price, tenor; Edwin Swain, baritone, and



PAULINE ARNOUX MACARTHUR.

Fred Patton, bass. In "The Messiah" the following soloists will sing: Olive Marshall, soprano, so successful at last year's concert; Mary Allen, contralto; Judson House, tenor, and Fred Patton, bass-baritone, equally well known. In both of the foregoing concerts the New York Symphony Orchestra, as in the past, will supply the background.

The performance of "The Messiah" will be the society's ninety-seventh presentation of Handel's work. The public has come to regard it as such an essential part of the Christmas holiday spirit and the tradition of artistic excellence in its performance usually brings musicians and music lovers from all sections of the country to hear it.

In response to an almost unanimous demand on the part of the critics and regular subscribers, the third concert is to be devoted to that purest form of choral music known as a cappella (unaccompanied) singing. The manner in which the Oratorio Society overcame the tremendous difficulties of this type of singing at last year's performance was recognized as the achievement of a strictly first class choral organization and grounds for an early repetition of the occasion. The program contains highly interesting works of Bach, Purcell, Palestrina, Schubert, Scalero, Rachmaninoff, Tchaikowski, Bantock, Holst, Debussy, and others. As soloist, George Barrere, flutist, will lend additional lustre to the program.

MISCHA

Makes Triumphant

Enthusiastically Acclaimed in Carnegie

"One might wish that no pianist would venture onto the concert stage until he had reached the Levitzki class."—*Evening World*.

"Levitzki has grown with somewhat confounding quickness from the position of an unusually gifted boy to that of a young master."—*Evening Sun*.

"His performance of Ravel's 'Jeu D'Eau' was an almost incredible tour de force."—*New York Times*.

"Last night in Carnegie Hall he gave a superb demonstration of his art."—*New York American*.

"In short: a finished virtuoso, a finished musician."—*Staats-Zeitung*.



"The defiant song of Chopin was indeed that as Mr. Levitzki played it—a thing of real expressionistic magnificence."—*Evening Journal*.

"Ravel and Debussy contributed opportunities for the weaving of intangible webs of shimmering tone."—*New York Herald*.

"The Levitzki legionnaires were unaffectedly enthusiastic, demanding encores imperiously."—*Evening Mail*.

"New York claims Mr. Levitzki as one of its own and can ill afford to allow him to indulge in protracted foreign journeys."—*Evening World*.

SEASON 1923-1924 NOV

A Few Dates in Late

EXCLUSIVE MANAGEMENT: DANIEL MAYER
STEINWAY PIANO

LEVITZKI

Return to America

Carnegie Hall Recital November 8, 1922

He returned after a successful tour in Australia, the same Levitzki, only satisfyingly more so. He had lost none of the poise, the reverent dignity that have made him conspicuous in this generation of florid self-expressionists; and he has gained much in power and in emotional maturity.—Katharine Spaeth, *New York Mail*.

The defiant song of Chopin was indeed that as Mr. Levitzki played it—a thing of real expressionistic magnificence. His technique is growing, too. Last night it was quite marvelous in its variety of dynamic potentiality, especially within the gradations of lighter touch.—*New York Evening Journal*.

Mischa Levitzki played the Schumann "Etudes Symphoniques" brilliantly, impetuously, with beautiful tone and careful dynamic shading.—Henry T. Finck, *New York Evening Post*.

The authority with which he plays is impressive. His tone is fine, his dynamics accomplish extremes with a flow and continuity that guard his climaxes against theatricality.—*The Sun*.

He played with a rare beauty and variety of touch, a delicacy that is peculiarly his own, a fascinating grace of phrase, and real poetic feeling. The last variation of Schumann's "Etudes Symphoniques," he played simply deliciously, with a loveliness of tone, a clearness in the treatment of the voices, and at the same time a co-ordination of the whole that cannot be praised too warmly.—Pitts Sanborn, *Globe*.

He was the same effortless, graceful player, and he tossed off his program as though he had just dropped in to Carnegie Hall to while away a couple of hours. His interpretation won the plaudits of several pianists of note in the audience. It requires no effort to be soothed by Mr. Levitzki's gentle touch nor to be lulled by the magic of his tone, his rippling runs, his colorful phrases.—Frank H. Warren, *Evening World*.

There could be nothing more absolutely right than the pure line and passionless expression of the scene in the elysian fields from Gluck's "Orpheus" as arranged by Sgambati and as played by Mr. Levitzki. His performance of Ravel's "Jeux d'Eau," nowadays a common enough recital piece, was an almost incredible tour de force in the liquidness of the tone, the limpidity of the phrasing, by which the composer's suggestion was conveyed. The delicate and reticent beauty of Debussy's "La Fille aux Cheveux de Lin" could not have

been expressed with greater directness and apparent simplicity of means.—Richard Aldrich, *New York Times*.

Mr. Levitzki matures normally. When he made his debut in October, 1916, he impressed his hearers chiefly by his keen melodic sense, his freedom from desire for mere effect and the generally healthy nature of his art. Naturally he has broadened. His distinguishing characteristic still is the fineness of his artistic fiber. But he now sometimes reaches higher levels of vision and wider powers of utterance than he did a few years ago.

These were plainly revealed last evening in his masterly performance of the Bach fantasia and fugue, a composition which belongs as vitally to the present as if it had been written yesterday. Not many pianists can play it with such beautiful polyphonic clarity and so satisfying a publication of its romantic spirit as Mr. Levitzki brought to his interpretation.—W. J. Henderson, *New York Herald*.

Mischa Levitzki, though young in years, has already reached man's estate as a pianist. He has fulfilled the promise of his prodigy days and deserves nearness in classification with keyboard giants. Last night in Carnegie Hall he gave a superb demonstration of his art, brilliant and quite faultless technique, beautiful and varied tone and dramatic taste that revealed refinement and understanding.—Grena Bennett, *New York American*.

Mischa Levitzki, who flashed like a meteor across the pianistic heavens a few seasons ago, returned to Carnegie Hall last night and proved that the meteor was no rocket by playing a varied and difficult program with a zest and brilliance that won enthusiastic approval from a large audience.

He began with the Bach chromatic fantasia and fugue, which he read with great power and a dazzling command of its technical difficulties, following it with a charming contrast in an arrangement by Sgambati of a melody from Gluck's "Orpheus." He gave this a beautiful performance—one of the best of the evening—tracing its graceful outlines in a lovely singing tone that glowed against a background of velvety softness.—Deems Taylor, *New York World*.

What strikes one most in this artist is his beautiful, full and tender touch. Hand in hand with this go an artistic taste and a certain remarkable reserve, which does not however exclude temperament, but which is always in evidence. All his interpretations are marked by colorful dynamics and pronounced rhythm. But his most characteristic quality is a noble refinement which always places his playing on a very high plane.—*New York Staats-Zeitung*.

NOW BEING BOOKED

April 1923 Available

AEOLIAN HALL, NEW YORK
AMPICO RECORDS

NEW YORK CONCERTS

(Continued from page 16)

list. "Nuit d'Etoiles" is one of his earliest and simplest songs, while his "De Fleurs" is quite in his latest manner, and requires such discriminating interpretation as Miss Maurel gave it to be at all intelligible on a first hearing. "La Chevelure" was a gem, and the audience would not desist from applauding until she had repeated it.

Of her last group, in English, the beautiful song by the late Edward Horsman, "The Shepherdess," was done with an exquisite appreciation of its meaning. Two Granville Bantock songs, "The Celestial Weaver" and "The Feast of Lanterns"—probably new here—were beautifully sung, but did not impress as items of special importance.

There was a large audience that was unusually demonstrative, evidently thoroughly enjoying the treat which the singer gave. There were encores after each group and flowers galore. Coenraad V. Bos assisted at the piano.

TUESDAY, NOVEMBER 7

CLARA CLEMENS

Clara Clemens gave a recital of interesting songs in an interesting manner at the Town Hall on the evening of November 7 and gathered together a large audience in spite of the fact that election night is scarcely one which we associate with the reports of serious art. Her program was well chosen and offered many opportunities for her particular style of interpretation, which may be characterized as emotionally dramatic and has at times much force and impressiveness. This is never exaggerated, however, and is reserved for those high lights where it will be felt to be fully justified by the musical content.

After a group of the older composers—Bach, Mozart, Beethoven and Loewe—Mme. Clemens sang two sets of intensely interesting moderns, and closed with four Grieg songs. Reger, Pfitzner, Strauss, Respighi, Brogi and a song by Pedrell arranged by Kurt Schindler, held the audience in a spell of rare interest, and convinced some of them that Europe of today is really doing something, or some things, worth while, in spite of all the arguments one so often hears to the contrary. Walter Golde played the accompaniments with a skill and devotion that greatly enhanced the artistry of the whole. The audience was large and appreciative.

Press opinions agree on Mme. Clemens's art. The Tribune makes special mention of the Reger numbers and says that "in expressing emotion Clara Clemens was successful." The American says "she put much feeling and sympathy into her interpretations." The World notes that "her interpretations had the virtue of sincerity," and the Herald remarks that "her recital revealed some qualities

which would undoubtedly endear her to Munich or Berlin audiences."

THERESE PROCHAZSKA

On Tuesday afternoon, at Aeolian Hall, Therese Prochazka, soprano, gave her first song recital. Despite the fact that it was election day and the weather was exceedingly bad, the hall was practically filled.

There was considerable disappointment felt for her program in general. She evidently was suffering from excessive nervousness which forced her high notes oftentimes to deviate from pitch and caused a production of peculiar quality. Her medium voice is lovely, and one has the impression that when she can overcome this condition and is more accustomed to singing before a large audience she will be infinitely more satisfactory. In her first group there were two numbers of Beethoven which were not particularly suitable for her voice and the same was true of the Schubert and Brahms selections. However, her own native Czech and Slovak folk songs were much more interesting. The singer had an excellent accompanist in Blair Neale.

The Globe considered her "an agreeable and engaging singer." The Sun believes that "In other respects she resembles to no small extent the talented little Alice Miriam who died last summer, singing with an intensity that is not unlike the poignant conviction that governed Miss Miriam. In both cases must an appealing presence be reckoned with, and much charm of demeanor." The Evening World said she had "a nice voice, prettily managed and affording an agreeable half hour to the concert goer. The Evening Mail writes: 'Her voice is a rich appealing soprano, with something warm and personal in its quality. And she sings with understanding.'"

ELSIE RAYMOND

A recital of unusual interest was given at Aeolian Hall on Tuesday evening, by Elsie Raymond, a soprano with many excellent qualities. Her program was composed of well known compositions which are usually attractive to the general public. Her interpretations were expressive and her voice was of good quality and substantial. She was well received and encores were demanded. Alessandro Scuri, her accompanist, is always an addition to the success of any recital.

The New York Herald said: "She showed musical sincerity in her various efforts."

WEDNESDAY, NOVEMBER 8

MAY KORB

A very successful debut recital was that given by May Korb, soprano, at Aeolian Hall, Wednesday afternoon. Beginning with older songs by Beethoven, Paradies, Haydn and Mozart, the program embraced a group of German songs, a group of French and a group by modern American composers, mostly songs that lay well within the capabilities of the young artist. Miss Korb's voice is of a beautiful

lyric quality, light and clear and fresh. Her tone production is excellent, the few high notes that were slightly forced being apparently due to nervousness. She sang with charming taste, refinement and intelligence. Her phrasing was admirable and her enunciation and diction were so commendable that the word books were quite superfluous. Her finesse of style and lovely flowing tone were what one might expect from a pupil of Mme. Sembrich. She has already learned much about conveying the mood or the atmosphere of a song. "The Mermaid Song" of Haydn's was given with exquisite daintiness and grace. Of the German group her interpretation of "Es Muss Was Wunderbares Sein," Ries, was perhaps the best. In the French group, "L'Oiseau Bleu" was so delicately and beautifully rendered that the audience insisted on a repetition. However, to the writer, "Le Nelumbo," by Moret, was the most exquisite thing of the entire program. The artist successfully and effectively conveyed the quiet, vague and misty, almost elusive, character of it. The American composers represented were Warford, Josten, Hageman, La Forge and Hyde. La Forge's "To a Messenger" had to be repeated. Warford's "Dream Song" had many bell-like tones, and Hyde's "As A Bird" was given in buoyant, joyous manner. One of the encores given at the close was a vocal arrangement of Kreisler's "Caprice Viennois," a "Cradle Song," words by Alice Matullath.

Miss Korb has a winning personality and the deluge of chrysanthemums and oak leaves and roses made a pretty background for her. The hall was filled with an enthusiastic audience. Mme. Sembrich, the teacher of this promising young artist, was among those present. Coenraad V. Bos was at the piano to give his usual artistic support and encouragement.

The critics united in praising her artistic qualities and possibilities, the Herald giving this typical comment: "Miss Korb sang well in so far as technic and style were concerned. She disclosed a commendable command of the art of tone production, skill in treatment of the phrase and delightful taste."

AMERICAN MUSIC GUILD

Inaugurating its second season, the American Music Guild—Marion Bauer, Louis Gruenberg, Sandor Harmati, Charles Haubiel, Frederick Jacobi, A. Walter Kramer, Harold Morris, Albert Stoessel and Deems Taylor—gave a private concert on the evening of November 8 at the Fifty-eighth street branch of the New York Public Library. The program included Sowerby's suite for violin and piano, played by Sandor Harmati and Harold Morris; six songs by Winter Watts, sung by Zelina de Maclot with the composer at the piano; three preludes for violin by Frederick Jacoby, played by Helen Teschner Tas, accompanied by the composer, and four pieces for cello by Louis Gruenberg, played by Lajos Shuk, the composer at the piano.

The Guild is evidently seriously endeavoring to do something for the American composer. It is not merely a mutual admiration society, as are so many associations of the kind, but turns its attention to the works of composers who are not members, even to the works of composers who,

JONES HEARD IN NOTABLE RECITAL—*N. Y. Morning Telegraph*

N. Y. Times—Ethel Jones, mezzo soprano, justified a first New York recital by singing with communicative sympathy . . . her voice carried most of intimate charm in the French tongue. . . . A Pastorale, without words, by Stravinsky, proved the singer's tour-de-force. . . . Sheer excess of gentleness was graciously employed in Rachmaninoff's "To the Children."

N. Y. Herald—Ethel Jones, mezzo contralto, gave her first recital here yesterday and was heard by a large and discriminating audience . . . her singing was enjoyed . . . her voice is a good one . . . she is an interesting artist and she showed fine dramatic ability.—W. J. Henderson.

N. Y. Evening Sun—Ethel Jones, mezzo, gave her first recital here yesterday. . . . She is pleasing and enters much in the spirit of songs. . . . She is a gracious interpreter.—G. W. Gabriel.

N. Y. Evening World—Ethel Jones, in Aeolian Hall, disclosed a voice of good volume. . . . French songs attractive with their varied moods. . . . She avoids a frequent mezzo fault—that of shouting high notes. . . . Miss Jones has the right idea. . . .

N. Y. Mail—A gracious young woman, Ethel Jones, gave a song recital yesterday. . . . She has a pleasing mezzo soprano voice which she managed amiably with no attempt to force in the upper register—a little habit many mezzos seem to form . . . a sense of intelligence and sensitive feeling for a composer's intent.—Katharine Spaeth.

N. Y. American—Ethel Jones gave a pleasant song recital yesterday . . . her voice, a mezzo, is an agreeable one.—Max Smith.

N. Y. Tribune—A voice with good points and capacity for expression was heard when Ethel Jones, mezzo soprano, made her first N. Y. appearance yesterday . . . sufficient range . . . agreeable smoothness . . . her voice came out in passages of clear, high notes. . . .

N. Y. Globe—In Aeolian Hall Miss Ethel Jones, mezzo contralto, made a favorable impression in her first recital here . . . French, Russian, English and American songs were on her program.—Pitts Sanborn.

N. Y. Morning Telegraph—Ethel Jones' recital yesterday was a distinct and memorable success for that rapidly advancing mezzo soprano . . . repeated and spontaneous evidence of approval from her audience . . . shrewdly chosen French group to which she gave inspirational delivery. . . . Captivating Russian numbers. . . .

New York Recital
Aeolian Hall
Oct. 30, 1922

ETHEL JONES

Louise Quealy, Mgt.
848 Sunnyside Ave.
Chicago, Ill.

like Leo Sowerby, are not here to see that their interests are taken care of.

That is as it should be, and it is to be hoped that the Guild will grow and wax strong, and rich (!) so that it will be able to give works in large forms in large halls before large audiences. To quote from Mrs. Freer: "The American composer does exist! it only remains to prove it to the public." That is what the Guild is doing. It is a good work, and will be appreciated by the composers, now—later, perhaps, by the public.

MISCHA LEVITZKI

Mischa Levitzki has long ago—his debut was made in October, 1916—established a regular clientele for himself in New York and it turned out in force to greet him at his first recital of the present season at Carnegie Hall, Wednesday evening, November 8. This reviewer has emphasized from the beginning that Levitzki is first a musician, next a pianist, and this same love of and respect for music still dominates his playing. Not that he is not a prodigious pianist. Technique is child's play to him. But before all else his care is to search out and present all the beauty—or ugliness, as the case may be—that the composer thought into the work which he may be playing. And to do this he has completely at his service fingers that can astonish by their brilliancy or enchant with their delicacy and variety of lyric nuance, as the case may demand.

His program began with a sturdy, clear, intellectual exposition of the Chromatic Fantasia and Fugue; then came a beautifully sung melody of Gluck's in Sgambati's transcription, and after that the Schumann "Etudes Symphoniques." (The Pianists' League is having a run on that work this season.) Even Mr. Levitzki's splendid art could not conceal the fact that there are occasional dreary patches in this long set of variations, which is what the composition really is, but he set forth the interesting numbers to best advantage. There was great charm and delicacy in the familiar Ravel "Jeux d'Eau," which began the second group, and the Debussy "La Fille aux Cheveux de Lin" which followed it. Then came Chopin, in which Levitzki has always had the happy faculty of instilling much more masculinity than many pianists find there, with fortunate results for the music. He had to repeat the G flat major study at once. In the final group there were an etude and valse of his own, attractive, well-made, effective numbers. The valse pleased so much that he could not proceed until he had repeated it. And to end with there was the inevitable Hungarian rhapsody, this time the twelfth. Needless to say that this was not the real end, for a number of encores were imperatively demanded, among them the Schubert "Marche Militaire."

As usual, the papers were highly complimentary: "He has fulfilled the promise of his prodigy days and deserves nearness in classification with the keyboard giants," said the American. The Times state: "He gave a superb demonstration of his art. His tone is of an exquisite purity and pearly opalescence; he never permits the piano to utter a harshness or a tone that is out of the picture as he conceives it." The Sun: "Mr. Levitzki matures normally. When he made his debut he impressed his hearers by his keen melodic sense, his freedom from desire for mere effect and the generally healthy nature of his art. Naturally he has broadened. His distinguishing characteristic still is the fineness of his artistic fiber. But he now sometimes reaches higher levels and wider powers of utterance than he did a few years ago."

THURSDAY, NOVEMBER 9

NEW YORK SYMPHONY ORCHESTRA: RICHARD CROOKS AND ELSA STRALIA, SOLOISTS

A large audience sat through a good reading of Beethoven's "Eroica" symphony at Carnegie Hall, Thursday afternoon, November 9, eagerly waiting to hear the New York Symphony play a portion of "Siegfried." It was an unusual program that Walter Damrosch presented. The Eroica symphony of Beethoven took up the first half, but it was the third act of "Siegfried," beginning with the third scene, presented in concert form, which especially interested the people who had come, hungry to hear Wagner, and who stayed to the close of the performance to applaud. Richard Crooks sang the part of Siegfried and Elsa Stralia that of Brünnhilde. With the first few bars of the Magic Fire music, one conjured up in imagination the lonely mountain peak, ringed around with crackling flames, and the sleeping Brünnhilde waiting to be awakened by the hero, Siegfried. From then on to the close, Damrosch gave an inspired and dramatic reading, the orchestra playing especially well, with energy and force. Mr. Crooks made an excellent Siegfried despite the lack of stage appurtenances. His singing of the part was marked by dramatic fervor and force. His familiarity with the role (he used no score, as did Mme. Stralia) enabled him to put himself entirely into the part, which he did with genuine enthusiasm. His diction was excellent and his tone quality was very beautiful and smooth, though at times his volume was inadequate to the demands of the heroic tenor role. Mme. Stralia had a brilliant voice of good timbre and resonance, of wide range and great volume, typically suited to the Wagnerian role. Her diction was also admirable and her voice at times was expressive and her attacks excellent, but somehow she did not impress one as being thoroughly at home in the part, nor did she bring to it enough inspired passion and ardor.

It was evident that the entire performance satisfied and even thrilled the audience, for it stayed to applaud, even after the lights had been turned out. It proved that the people of New York want Wagner's "Siegfried" and will take it in concert form if it cannot have it at the Metropolitan. W. J. Henderson said in his review in the Herald: "Mr. Damrosch has always enjoyed presenting Wagnerian drama in tabloid form. He easily evades censure for ignoring the theories of the great master because to a hungry public half a loaf is better than no bread."

The Times concluded its review with these comments: "The intonation and diction of both singers were excellent."

(Continued on page 34)

The Excerpts Given Below Regarding the Second Recital of

JOHN CHARLES THOMAS

Given at Aeolian Hall
on Thursday Afternoon, November 9th,
Speak for Themselves:

HERALD: Possessed of an unusually beautiful voice, this promising young baritone delighted his audience with his skilful style and musical feeling.

TRIBUNE: At John Charles Thomas's second New York recital yesterday afternoon in Aeolian Hall, he revealed traits that are likely to make him, if he is not already, a favorite of our public. He has a baritone voice of charming quality, well disciplined and responsive to his every demand, but he has in addition a fine regard for enunciation and platform manners which are certain to win him a wide following.

TIMES: His voice fulfilled the music's exacting demand like new wine in old bottles, already rich in flavor yet ripening with time.

EVENING MAIL: Whoever told Mr. Thomas not to let himself go was mistaken. His beautiful baritone voice, his sparkling diction and his lack of mannerisms are quite perfect.

EVENING GLOBE: Though Mr. Thomas's voice is a baritone, its quality actually recalls Caruso's in the mating of a golden resonance with a luscious richness. And his art recalls at times the superb amplitude of Caruso and at times the marvellous finesse of Edmond Clement. As a rule it

is no compliment to a singer to measure his attainments by a CARUSO and a CLEMENT, but Mr. Thomas can stand up and carry the comparison.

EVENING SUN: The popular baritone has found, it would seem, the royal road from musical comedy to the concert stage, and could prove again, to as large an audience as before, that he is possessed of voice and several other persuasive graces. Mannerisms aside, he has a personality that is bound to make its appeal—and he has certainly the voice wherewith to substantiate the personality. His singing yesterday was even more effective than on that first occasion which celebrated his return from abroad.

EVENING WORLD: John Charles Thomas again disclosed his cultivated style, his skilful handling of German, Italian, French and English texts, his fancy for mood, his feeling for the phrase. His voice is of luscious quality. Even CHALIA-PIN himself might take notice of Mr. Thomas's manner of singing Beethoven's "In Questa Tomba."

TELEGRAPH: He was in exceptionally fine voice and the sympathetic and demonstrative audience no doubt heard the earnest young American artist in the best recital of his young career. It was a memorable recital.

Management: R. E. JOHNSTON
1451 Broadway, New York, N. Y.

(Knabe Piano)

(Vocalion Records)

ACROSS THE COUNTRY

Albany, N. Y., November 7.—Ben Franklin will present several artists new to Albany this season, including Benno Moiseiwitsch, Jean Gerardy, Anna Fitzu, John Charles Thomas, Erna Rubinstein, Tito Schipa and Suzanne Keener. Jascha Heifetz gave a recital before a large audience recently at the State Armory under the local management of Mr. Franklin, when the violinist was in excellent form.

William L. Glover, who has successfully conducted the Troy Vocal Society for many years, will again direct this organization.

The United States Marine Band gave two concerts in the State Armory for the benefit of the Christmas fund of the Albany Lodge of Elks. Arthur S. Witcomb and Robert E. Clark were the soloists. The programs were given with fine attack, precision and artistic shading.

Ralph M. Pitcher, tenor, has been engaged as soloist at the Calvary Baptist Church. Mr. Pitcher appeared in concert at Hudson recently with Joseph E. Nolan, also of this city.

Edward J. Delehanty, pianist, has begun rehearsals as conductor of the Elks' Glee Club of more than one hundred voices. Mr. Delehanty recently appeared in recital at Convention Hall, Saratoga Springs.

Athens, Ga., October 31.—Margarette Morris, a young girl from the American Conservatory in Chicago, gave a program of piano and violin music in the Seney Stovall Chapel of the Lucy Cobb Institute, October 2. She has the intelligence and interpretation of one far beyond her years. She is only seventeen and plays both instruments understandingly. She was ably supported in her violin numbers by Frances Bond. Harriet May Crenshaw played the second piano part to the first movement of the Saint-Saëns G minor concerto with one day's preparation.

Louise Rostand, mezzo contralto, teacher of voice at the Lucy Cobb Institute, sang a group of songs before the Federation of Music Clubs, which met here October 12. She was accompanied by Harriet May Crenshaw.

Marie Tiffany, soprano, gave her second recital at the Lucy Cobb Institute to an enthusiastic audience, October 19. Her superb art, lovely voice and charming personality won all. Ola Gulledge was a sympathetic accompanist.

On October 21 William Wade Hinshaw presented Mozart's "Impresario," with Percy Hemus as the Impresario, Francis Taylor as Phillip, Thomas McGranahan as Mozart, Hazel Huntington as Madame Hofer and Lottice Howell as Mlle. Uhlic. Mr. Hemus was unique in his impersonation of Schickaneder and Lottice Howell was excellent in the part of Mlle. Uhlic. Gladys Craven, as accompanist, was very good.

The musical faculty of Lucy Cobb Institute is composed of Harriet May Crenshaw, director of piano, pupil of Fred J. Hoffman, Cincinnati; Marie Gabrielle Leschetizky, Vienna, piano, and Edwin Hughes, New York, piano; Louise Rostand, mezzo contralto, pupil of Hubert Lindscott, New York, in charge of the voice department; Gretchen Gallagher Morris, pupil of Tirindelli, Cincinnati, in charge of the violin department.

Atlantic City, N. J., November 7.—The Crescendo Club held two interesting meetings the past month. The subject read at the second meeting, "American Composers and American Writers," was compiled by Mrs. Ernest Golding, and read by Mrs. B. B. Filer. The soloists were Dorothy Turner (who had charge of the program), Elinore Oppenheimer, Iniz Stadler, Eliza Myers and Helen MacAvoy, with Dorothy Clement at the piano.

The Junior Crescendo Club had its initial meeting October 28. Miss Lawrence, the organizer and conductor of the club, fostered pianists, violinists, harpists and vocalists. Teachers and parents are co-operating in the musical development of the Junior Crescendo Club members.

Nora Lucia Ritter has resigned from the choir of the First Presbyterian Church and has accepted a position as leader and soloist with the choir of the First M. E. Church. Miss Ritter's letter of resignation was reluctantly accepted.

The closing of the Steel Pier October 29 drew a large audience, which extended to Conductor Vesella and his concert band a flattering demonstration. Annetta Ribecova and Amy Brumbach were the soloists and won the plaudits of the appreciative audience.

Auburn, N. Y., November 6.—The Rotary Club of Auburn presented Tito Schipa, assisted by J. Huartes, pianist, at a song recital in the Auditorium on October 23. Mr. Schipa was enthusiastically received and was generous with encores. The recital was for the benefit of the Rotary Club's work for the crippled children of Cayuga County.

Irene Castle and her company appeared at the Auditorium for a matinee on October 28. The Moscow Artists assisting her gave songs and dances in Russian costumes.

The Young People's Choir of the First Baptist Church made its first appearance in anthem work on October 29. The soloists were Mrs. Austin and Mr. Bertram Hale. At the morning services Peter Kurtz gave two violin solos.

Boston, Mass.—(See letter on another page.)

Butte, Mont., October 30.—At her concert here last night Geraldine Farrar gave her audience just one real song, and that came at the end of her program—the "Habanera" from "Carmen." Previous to that number she gave a monotonous string of vocal trivialities which left her audience patiently wondering, "When is she really going to sing?" And afterward, in the midst of the only spontaneous applause given for her efforts, she appeared for an instant in a fur coat, then vanished, reaching her private car, it was said, before the last echoes had died among the ceiling lights of the Broadway. Perhaps the audience expected too much; perhaps Miss Farrar underrated the

audience's power of appreciation, but her farewell was a rather disappointing finale, a somewhat cold exit for an artist with a power of personality which manifested itself on the occasion of her last appearance at the Metropolitan by turning a decorous audience into a wildly exclamatory mob of enthusiasts. In all of her efforts last night, there was nothing to light the fires of emotion, nothing of the verve and abandon always associated with the former darling of the New York opera patrons; in fact, Miss Farrar sang nothing that would tax the vocal ability of a good parlor soprano. There was no magic, no life and apparently no desire to please, hence the response received was perfunctory until the last number. Joseph Malkin, the cellist with the Farrar party, kindled more warmth than the singer, though it was obvious throughout the evening that the audience was eager to pay its homage to the latter.

With Mozart's "Magnificat" and Haydn's "The Heavens Are Telling" as featured choral ensemble numbers, interspersed with solos, double quartets, a trio and an organ solo by Margaret McHale, St. Patrick's choir, under the direction of Arthur W. Drynan, pleased a large audience at St. Patrick's Church in the first of a series of fall and winter public appearances. The program included solos by Clarence Conn, bass, with mixed double quartet; Mrs. James Cummins, soprano; Frank H. McGhee, bass; Mrs. James McLane; Mrs. Ed O'Flynn, contralto; Charles McClain, tenor; Grace DeMers Yost, soprano. T. F. McD.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio, October 30.—A series of chamber music concerts is being given by the College of Music.

The first meeting of the Clifton Music Club was held on October 20. Mrs. Edgar Stillman Kelley gave an interesting talk on the works of her husband. Musical illustrations were given by Kathryn Reece, Ruth Bahlender, Harry Nolte, Mary Christopher, Jessica Steidle, Teclia Reichert, Richard Pavey, Jerry Miller and Theodore Leidzielski. Faye Ferguson was the accompanist. A group of modern

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songs were sung by Idella Banker, and a number of piano compositions were played by Eleanore Wennig.

The first program of the year of the Norwood Musical Club was held on October 19, at the library auditorium with Agnes Soeller acting as chairman. An address was delivered by Prof. Joseph Surdo, director of the school orchestra of Cincinnati, on "School Orchestras, Symphony Orchestras and Bands." The talk was illustrated with fifteen members of his orchestra. The program included several numbers performed by members of the club.

A concert was given on October 24 in Emery Auditorium for the benefit of the Three Arts Club, for the remodeling fund. The committee in charge included Mrs. Robert C. Barnard, chairman; Mrs. Albert H. Morrill, vice-chairman. Mrs. Dawson J. Blackmore, treasurer; Marie K. Gregson, chairman of the auxiliary. Those taking part included Emil Heermann, Marguerite Melville Lisniewska, Dan Beddoe and John R. Froome, jr.

The first of the weekly noon recitals to be given during the year by the College of Music, was held on October 21, in the Odeon. The student string quartet played on this occasion. The quartet is composed of William Charles Stoess, first violin; Karl A. Payne, second violin; Milton Duckweiler, viola, and Arthur Knecht, cello. The concert brought considerable praise to the young performers.

Further honors have been bestowed upon Elizabeth Cook, a member of the faculty of the Cincinnati Conservatory of Music, for her work in composition. She has been awarded several prizes in the past, and now has won the second prize in the twentieth annual competition for the Chicago Madrigal Club, for a chorus of mixed voices. This will be a guarantee of her composition being heard next year in the program given by the club.

The Fenwick Club is organizing what will be known as the Fenwick Club Orchestra, which will be under the direction of J. Alfred Sechl, and will be made up of thirty or more boys.

An organ recital was given on October 21 at Frankfort, Ky., by Sidney C. Durst, teacher of organ and theory at the College of Music.

Carol Mathes, a pupil of Tecla Vigna, has been engaged

as soprano soloist in the quartet at the Church of the New Jerusalem.

The annual visitation day concert was given on October 19 by the students of the College of Music, at the Bethesda Hospital. Those taking part included Mary Swaine, soprano, from the class of Estelle B. Whitney; Elma Thatcher, violinist, from the class of William Morgan Knox, and Hazel Brewsbaugh, pianist, from the class of Romeo Gorno. Lucille Eilers was the organist.

Emma Beiser Scully continues to win favor with her compositions, her latest song, "Cincinnati," having been sung at the Clifton and Westwood school, and also at the political meeting held at the Hotel Sinton on October 18.

A concert was given on October 19 for the Sons of the American Revolution at the Business Men's Club. Those taking part included Faye Ferguson, pianist; Garner Rowell, violinist and John Baton, cellist.

The seventy-seventh anniversary of the dedication of St. Peter's Cathedral was celebrated on October 22 with special music by the men's and boys' choir, under the direction of John J. Fehring.

A program was given on October 19 by Frances Boecher, a pupil of Estelle B. Whitney, of the department of expression of the College of Music, at the Hoffman School.

A concert was given, October 19, at the Madison Road Methodist Church by Louise Resnick, pianist; Elma Thatcher, violinist, and Amanda Pulliam, soprano, from the College of Music.

The junior choir of the Clifford Presbyterian Church sang on October 22, under the direction of Beulah Davis, organist and choir director.

Cincinnati, Ohio.—(Additional news on another page.)

Colorado Springs, Colo., November 1.—Before an audience which tested the capacity of the beautiful Burns Theater, Rosa Ponselle made her appearance under the auspices of the Colorado Springs Musical Club, October 6.

Taking advantage of a few days between dates, the singer and her party, Edith Prilik, and her accompanist, William Tyroler, enjoyed the scenic wonders which abound in that locality, visiting the Cave of the Winds, Pike's Peak, the Seven Falls and the Garden of the Gods. G.

Dothan, Ala., November 1.—A splendid musical program was given at Playground Park on September 22. An orchestra rendered selected selections and Saxon Poyner, Mrs. Bob Clark and W. E. Craig gave solos.

The Dothan Harmony Club's artist course for the winter opened with "The Impresario" on October 24. Others include the Norleet Trio, the Hinshaw Quartet, Florence Golson (Alabama's "Blind Nightingale"), and the Thurlow Lurance Company.

"The Impresario," with Lottie Howell of Moundville, Ala., as one of the cast, Percy Hemus, and others gave this town one of the best musical performances ever heard here.

East Liverpool, Ohio, November 7.—There was a special musical service, October 29, at the First Presbyterian Church, at which time Cyril Jenkins' "Lux Benigna" was given a fine performance. Works by McDermid, Warner, Stultz, Titl, Morrison, Mendelssohn and Verdi were also given a fine performance. Works by MacDermid, Warner, Mrs. Howard, Miss Heddeleston, Mrs. Patton, Mr. Newman, Mr. Johnston and Mr. Lawton.

The Ohio Valley Choral Society, of which John Colville Dickson is conductor, is planning a series of three concerts this season. At the first there will be a vocal soloist; at the second, an instrumentalist, and at the third a standard oratorio will be given. The chorus consists of 100 mixed voices.

Easton, Pa., November 4.—On October 20, a recital was given before a large audience at "The Hay School of Music." The participants were Helen G. Kleinhaus, vocalist; Grant L. Bartholomew, violinist; Esther M. Stein, soprano; Beatrice M. Hillpot, pianist, and Sarah Chesman, organist and accompanist.

At the Women's Club "open evening" held in Pardee Hall, Lafayette College, October 31, Sydney Thompson's recital of original plays, old folk lore and English and Southern Europe ballads, was supplemented by a program rendered by Mrs. Ezra Bowen, violinist, with Mrs. Ralph Yarnelle at the piano.

Eudora Seager, contralto, who recently was elected a member of the quartet of the First Reformed Church, has been succeeded by her sister, Helen Seager, at the Brainerd-Union Presbyterian Church.

J. Ellesworth Sliker, bass, and Russell Schooley, baritone, are at work in their studios with a number of promising students.

Dr. Hoban, assistant in the State Board of Education, gave an interesting lecture in Pardee Hall to the students of Lafayette College on "The Music and Musicians of Pennsylvania."

Elba, Ala., November 1.—The Music Study Club met on October 19, at the home of Mrs. W. C. Braswell, the program including a piano solo by Hattie Mae Bullard, a vocal solo by Mrs. S. B. Lee and a pianologue by Mrs. W. C. Braswell.

Erie, Pa., October 31.—Three music courses will be carried on besides the activities of local musicians, comprising the series of concerts by the Erie Symphony Orchestra, Henry B. Vincent director; productions by the Le Sueur Opera Company, and many other local performances.

In the Artists' course, managed by Eva McCoy, there will be five concerts at the Park Theater: Frieda Hempel, in the "Jenny Lind" concert; Alberto Salvi, harpist; the William Wade Hinshaw production of the Mozart opera, "Così fan Tutte"; Louis Graveure, baritone; "I Pagliacci" and the Ruth St. Denis Dancers. Mrs. McCoy has also taken over the Ellis course and will sponsor three concerts at the Erie Arena—Serge Rachmaninoff, Geraldine Farrar and Fritz Kreisler.

S. Gwendolyn Leo has announced that she will open her course with a concert by John McCormack, tenor, Novem-

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ber 28, and follow with Mary Garden, December 30; Padrewski, January 13, and afterward present the Russian Grand Opera Company, the New York Symphony Orchestra, Frances Alda and other famous artists.

Underwritten by the Woman's Club of Erie, the Erie Symphony Orchestra is anticipating a successful season of four concerts opening November 18.

Music is receiving much attention in the high schools and the grade schools of Erie. High school activities include instruction and practice in orchestra, band and chorus together with elementary study.

William S. Owen, conductor of the "Three-in-One" Band, the Temple Band, the Shrine and the Elks' Band, has been appointed by the Government as instructor of reed instruments for the disabled veterans of this district.

Georgia French Brevillier, contralto soloist at the First Church of Christ Scientist, and well known vocal teacher, will go to New York the first of December to coach with Eleanor McLellan and Walter Kiesewetter. M. M.

Elkhart, Ind., November 7.—The Matinee Musicale opened its season with a luncheon at the Christiana Country Club. During the luncheon a fine program was rendered by Violet Parks, violinist, of Mishawauka, with Constance Kolb, at the piano.

The second number of the Matinee Musicale was a recital given in the Auditorium of the Y. W. C. A. October 24. Louis Elbel of South Bend, pianist, and Helen Charlton Blough, soprano, of Goshen, were the artists, and gave a very interesting program. Mrs. Blough was ably supported by Mrs. Harvey Crawford, at the piano.

Under the auspices of the Wilbur Templin Music Company a fine concert was given on October 31, at Trinity Methodist Church. Alta Hill, pianist, and Glen Ellison, Scotch baritone, were the artists. B. F. M.

El Paso, Tex., November 1.—A thousand people attended the performance of Haydn's "The Creation," at the First Presbyterian Church October 29. This oratorio was given by a chorus of thirty-five voices, comprising the leading singers in the city, under the direction of James G. McNary, with his wife at the pipe-organ. The solo parts were taken by Mrs. R. L. Holliday, James G. McNary, C. J. Andrews, J. L. Coggeshall and Tom Williams. T. C. S.

Greenville, Ala., November 1.—The Baracca Chorus of the First Baptist Church of Montgomery gave a concert here on October 1. Those participating were Walter Monroe, Robert Gorrie, Frank Till, J. H. Sawyer, Mrs. F. B. Neely, Mrs. J. M. Starke, Laula Watts, Juliet Burke and Jack Laurie. J. P. M.

Houston, Tex., October 25.—Melvena Passmore, who left Houston nine years ago to study for the career of a professional singer, returned recently and on October 17, under the direction of the Women's Choral Club, gave a concert for homefolks. Her concert officially opened the music season in Houston. With flowers and lavish applause the audience expressed its approval of Miss Passmore's accomplishment. Accompanying her at the piano was Patricio Gutierrez, official accompanist for the Choral Club. Flute obligatos for several numbers were played by

Cliff E. Drescher, local instrument master. The Choral Club, under the direction of H. T. Huffmaster, gave a group of three numbers. This is the twenty-second season of the Choral Club. Mrs. E. L. Flowers is the president. D. H.

Joplin, Mo., November 1.—The Fortnightly Club officials have announced the following attractions for the season: Florence Macbeth, Toscha Seidel, Wilhelm Bachaus, Reinald Werrenrath and the Flonzaley Quartet. A feature of this year's work will be eight study programs of living composers, presented by local talent.

The Joplin Choral Association has resumed rehearsals under the direction of Prof. Walter McCray, of the Pittsburgh, (Kans.) Normal. Two concerts will be given—one in December, which will be a "Gounod Evening," and one in May, at which time "The Messiah" will be repeated. The chorus will consist of eighty voices, and if present plans are realized a local orchestra will assist.

The local teachers of piano, voice and violin are again in their studios with prospects of a very good season. J. V. D.

La Crosse, Wis., October 28.—The Music Study Club met for the first time this fall on October 6 when the program committee entertained. On October 22 Ida Schumann and Mrs. R. C. Whelpley conducted the first study program of the year. It was fundamentally a children's program. A group of descriptive numbers were given, another of folk songs, several piano compositions and art songs, each carefully interpreted for the young listeners, and finally the cantata, "Little Snowwhite," by Reinecke. The Music Study Club has engaged two artists for its concert course—Jacques Thibaud, violinist, and Luella Melius, soprano.

E. O. Forseth, who is the director of the Normanna Saengerkor, and who was made assistant director this summer at the Saengerfest of the Norwegian Singers of America, has composed a song, "Tord Folessen," which is to be sung by the united choruses at the next biennial Saengerfest in St. Paul.

The increasing tendency toward co-operation among the various clubs interested in the musical well-being of the city is evidenced by the creation of a music committee in the Twentieth Century Club.

Stella Trane, music supervisor of the public schools, is on leave of absence in New York, where she will study for a time. Her work here is being carried on by Mrs. R. C. Whelpley.

The new Junior High School boasts a chorus of three hundred voices, this work having been made a required part of the school curriculum.

Mr. Watkins, of the high school faculty, is at present organizing the first school band of the city. It will be composed of from forty to fifty pieces. He has already organized the High School Drum Corps. Mr. Watkins is a professional xylophone player as well as an experienced director. H. M. J.

Lewiston, Me., November 7.—All Lewiston-Auburn and the surrounding towns turned out to hear the United States Marine Band from Washington when it appeared here. The band played to a fair sized matinee and to a

house packed as full as ever Sousa drew in the evening, which is saying much.

The Community Service has started a music memory contest in which thousands of people, both old and young, in both cities are taking part. Harry Rodgers, organist at the Strand Theater, is local chairman. Lewiston is the first city in Maine to have such a contest in the interests of good music. Earlier in the fall a course in community song leadership was taken under the instruction of Francis Wheeler of New York.

Rehearsals of the Lewiston Symphony Orchestra have started under the direction of Mr. Rodgers, who is the conductor. There is a personnel of about sixty and there is every prospect of a good season.

Many people attended the Maine Music Festival course at Portland and many also attended the Calvé concert at Portland on October 30.

The Orpheon Choral Society, the Lewiston-Auburn Men's Singing Club, at its last election of officers re-elected Dr. L. Raoul Lafond as president for its eleventh year. Other officers are: vice-president, Joseph Caouette; secretary, Arthur B. Landry; assistant secretary, Rosario Tremblay; treasurer, Charles Morneau; musical director, A. W. Cote; assistant director, J. N. Sansoucy; censors, A. P. Roy, D. J. Paradis, Arthur Jalbert; publicity agent, William Richard.

The local branch on the Maine Music Festival Chorus has started on the study of Verdi's "Requiem" and Gounod's "Faust," which are to be the special features of next year's festival. L. N. F.

Los Angeles, Cal.—(See "Music of The Pacific Slope.")

Milwaukee, Wis.—(See letter on another page.)

Missoula, Mont., November 2.—On October 23, the Orvis Music Company presented Harvey Hindermeyer, tenor, and the Dann Trio, instrumentalists, in a recital at the high school auditorium.

On October 20, Cyrena Van Gordon, contralto, appeared in concert here at the Liberty Theater. She gave a varied program and her rendition of Wagner's "The Valkyrie Cry" brought a storm of applause from a very enthusiastic audience. She was ably assisted by Alma Putman, pianist. Miss Van Gordon, after hearing Arvys Buttell (a junior at the State University) sing, praised her voice and showed considerable interest in her vocal work.

Lawrence Adler, A. B., Dartmouth, and M. A. in music, Harvard, is the new professor for the State University at Missoula. Mr. Adler has studied with Rudolph Ganz and Rafael Joseffy, composition with Rubin Goldmark and orchestral leading with Kalterbom. E. A. A.

Montevallo, Ala., November 2.—Frank E. Marsh, Jr., director of music at the Alabama Technical Institute and College for Women, announces the list of Artists' Concerts to be given at Montevallo this season. Charles Norman Granville, American baritone, gave one of the most enjoyable programs ever rendered in this community. Others are Margery Maxwell, soprano; Maurice Dumisnil, French pianist; Bogumil Sykora, Russian cellist; the Passmore

(Continued on page 32)

Three Songs That Have Become Universal Favorites

THE WORLD IS WAITING FOR THE SUNSHINE

WORDS BY EUGENE LOCKHART

MUSIC BY ERNEST SEITZ

SMILE THROUGH YOUR TEARS

WORDS AND MUSIC BY BERNARD HAMBLÉN

IF WINTER COMES

WORDS BY
REGINALD ARKELL

(SUMMER WILL COME AGAIN)
AUTHORIZED ENGLISH VERSION

MUSIC BY
H. M. TENNENT

THIS SONG HAS TAKEN LONDON BY STORM. IT IS FOUND ON THE FAMOUS NOVEL BY PERMISSION OF THE AUTHOR, A. S. M. HUTCHINSON. IT IS BEING SPECIALLY FEATURED THROUGHOUT THE PRODUCTION OF THE SAME NAME BY OWEN NARES AND B. A. MEYER.

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LOVE'S A MERCHANT MOLLY CAREW
WHERE MY CARAVAN HAS RESTED HERMANN LOHR
I PITCHED MY LONELY CARAVAN ERIC COATES
A DREAMLAND CITY CLAUDE ARUNDALE

THERE IS NO DEATH GEOFFREY O'HARA
ROSES OF PICARDY HAYDN WOOD
PIPER OF LOVE MOLLY CAREW
BECAUSE GUY D'HARDELLOT
ROSE IN THE BUD DOROTHY FORSTER
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UNDER THE AUSPICES OF THE MOZART SOCIETY ROSA PONSELLE, DRAMATIC SOPRANO, OPENED THE MUSICAL SEASON OF SAN ANTONIO. HER GLORIOUS VOICE AND CHARMING PERSONALITY CAPTURED THE AUDIENCE WHICH FILLED THE OPERA HOUSE. WAS CALLED BACK TIME AND TIME AGAIN. WONDERFUL OVATION. TREMENDOUS SUCCESS.
DAVID L. ORMESHER, DIRECTOR,
SAN ANTONIO MOZART SOCIETY

ROSA PONSELLE IS
ACCORDED OVATION

Concert Given by Great Artist Proves to Be a
Literal Triumph

It was altogether fitting and satisfying that so great an artist as Rosa Ponselle should return to San Antonio for the opening of its 1922-23 concert season, for it was she who closed the 1921-22 season last spring, appearing under the patronage of the Mozart Society which also had the distinction of introducing her here last season. The return last evening of the great soprano was marked by an ovation quite as sensational as her debut here last year. It need not be said that a packed house greeted this great artist. This was to be expected, remembering her triumph here last season.

Ponselle's voice is a dramatic soprano of truly beautiful quality and wide range. Added to this is a magnetic personality and much histrionic ability, all of which combine to mark her as an outstanding artist of the day. Especially beautiful are her middle and lower tones, rich, pliable and powerful, clear, steady and melodious. She was exceedingly gracious, responding to many encores, sometimes two, sometimes three.

Her dramatic hits of the evening were the arias from "Le Cid" and "Ernani." Especially magnificent was the latter, which gave her an opportunity to display the real tonal depth of her voice.—*San Antonio Evening News.*

PONSELLE SINGS
INTO HEARTS OF
GRAND AUDIENCE

First Number of Mozart Society's Season Is
Charming Success

It is seldom that every number of a musical program from the opening note to the final chord is wholly enjoyable and satisfying in an entire musical season, yet such a concert was given last night to an audience which completely filled the Grand Opera House.

Rosa Ponselle, prima donna dramatic soprano of the Metropolitan Opera Company, has been heralded as possessive of a voice of resonant powers, wide range, and mellow richness, and her great versatility has been attested, yet the half is somehow never told.

She last night put to flight the ghosts of vaudeville clap-trap and long-vanished stock companies in the atmosphere of the old Grand Opera House and transformed the faded, garish walls into the soft-tinted hue of a dainty nursery at twilight, creating in the exquisite tenderness of her tones and smile the scene of the mother invoking the angel's watch over her baby crib. She sang in English the Brahms Lullaby.

This came as an encore to the beautiful and artistically rendered aria from "Ernani" which, as did the aria from "Le Cid" earlier in the evening, left her audience delighted with her dramatic power.—*San Antonio Express.*

MISS PONSELLE CHARMS

First Important Concert of Season Sets a High
Standard

San Antonio is always most responsive to anything really fine in a musical way, and when it takes the form of a concert like the one given by Rosa Ponselle under the management of the Mozart Society Tuesday night the town literally "turned out." One of the largest and most enthusiastic audiences in the history of the city was gathered in the Grand Opera House to welcome Miss Ponselle on her return engagement. The house was sold out the day before and many were glad to get standing room at the last moment.

Miss Ponselle was a delight from the moment she stepped on the stage, radiant in a trailing gown of cloth of silver; and her audience was literally at her silver feet, from her first bright and friendly smile. But, if she were solid silver, as she looked, her voice went beyond that and was solid gold—the gold that glows and gleams and glistens. Her most dramatic number, Massenet's "Pleures, Pleurez, Mes Yeux" was sung with an intensity of feeling and warmth of tone that is rare. Perhaps, except Tchaikovsky's "At the Ball," nothing else that she sang displayed the rare quality of her art more distinctly. Her seventeenth century Italian songs were delicate and graceful and the Schumann song charming in its poetry. The aria from "Ernani" of Verdi is usually sung only by lighter voices which ignore the low tones, but Miss Ponselle has both the vocal range and the art to sing it just as it is written. In the modern songs chosen, the types were varied and interesting and the encore songs were generously given and greatly appreciated.—*San Antonio Light.*



FALL CONCERT TOUR

TRIUMPH

Prima Donna Dramatic Soprano



AUSTIN

ROSA PONSELLE GIVEN
STIRRING OVATION

A brilliant success was scored last night by the Amateur Choral Club in the presentation of the beautiful Metropolitan Opera singer, Miss Rosa Ponselle at the University Gymnasium. Radiant, vivacious, beautiful, the singer's charming personality instantly won her a place in the hearts of her audience, which was deepened with every song she sang. She was gracious with her songs, giving encore after encore. Her wonderfully dramatic voice filled the auditorium, and whether in high tones or low, in tragic or gay notes, the music of her voice had an appealing quality, rich and harmonious.

In her black velvet gown with silver trimmings and her black hair banded with silver with a touch of brilliant rose, she was the personification of romance, and in the operatic arias she gave, one almost sensed the scenes of the entire opera, so vividly did she throw herself into the mood of the character she sang. At the conclusion of the program, the audience remained seated and wildly applauded, until Miss Ponselle came back for another song. Still unappeased, the audience refused to stir and the lovely star, in a happy mood, returned again for a last song, more brilliant than the rest. Her ovation was wonderful, and she appreciated it. Flowers were heaped upon her and altogether her reception in Austin will remain a pleasant memory both for the artist herself and her admiring audience.—*The Austin Statesman.*

PONSELLE WINS
AUSTIN'S HEART

Rosa Ponselle, until last night but a name to Austin music lovers, will henceforth be a synonym for harmony.

From the moment she made her smiling appearance in university auditorium, the audience was hers and she was as naively pleased at the enthusiastic welcome accorded her as though she had not been accustomed to the plaudits of admiring thousands, and if Austin liked Ponselle, she seemed to like Austin just as well and showed her liking in the most gracious fashion possible.

She responded to encore after encore and in each appearance seemed but to please her audience the more.

Whether her voice filled the auditorium with a flood of harmony or trembled a slender thread of melody it was always wonderfully clear and sweet and justified all tributes which have been paid it by musical critics wherever she has been heard.

In the bringing of Miss Ponselle to Austin, the Amateur Choral Club has scored another artistic success.—*The Austin American.*

CLEVELAND

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MHS OF

SEASON 1922-1923

SELLE

Metropolitan Opera Company



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Concerts Inc.

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NEW YORK CITY

SAN ANTONIO

WESTERN UNION TELEGRAM
NATIONAL CONCERTS INC.
UNDER THE AUSPICES OF THE MOZART SOCIETY ROSA PONSELLE, DRAMATIC SOPRANO, OPENED THE MUSICAL SEASON OF SAN ANTONIO. HER GLORIOUS VOICE AND CHARMING PERSONALITY CAPTURED THE AUDIENCE WHICH FILLED THE OPERA HOUSE. WAS CALLED BACK TIME AND TIME AGAIN. WONDERFUL OVATION. TREMENDOUS SUCCESS.
DAVID L. ORMESHER, DIRECTOR,
SAN ANTONIO MOZART SOCIETY

ROSA PONSELLE IS
ACCORDED OVATION

Concert Given by Great Artist Proves to Be a
Literal Triumph

It was altogether fitting and satisfying that so great an artist as Rosa Ponselle should return to San Antonio for the opening of its 1922-23 concert season, for it was she who closed the 1921-22 season last spring, appearing under the patronage of the Mozart Society which also had the distinction of introducing her here last season. The return last evening of the great soprano was marked by an ovation quite as sensational as her debut here last year. It need not be said that a packed house greeted this great artist. This was to be expected, remembering her triumph here last season.

Ponselle's voice is a dramatic soprano of truly beautiful quality and wide range. Added to this is a magnetic personality and much histrionic ability, all of which combine to mark her as an outstanding artist of the day. Especially beautiful are her middle and lower tones, rich, pliable and powerful, clear, steady and melodious. She was exceedingly gracious, responding to many encores, sometimes two, sometimes three.

Her dramatic hits of the evening were the arias from "Le Cid" and "Ernani." Especially magnificent was the latter, which gave her an opportunity to display the real tonal depth of her voice.—*San Antonio Evening News.*

PONSELLE SINGS
INTO HEARTS OF
GRAND AUDIENCE

First Number of Mozart Society's Season Is
Charming Success

It is seldom that every number of a musical program from the opening note to the final chord is wholly enjoyable and satisfying in an entire musical season, yet such a concert was given last night to an audience which completely filled the Grand Opera House.

Rosa Ponselle, prima donna dramatic soprano of the Metropolitan Opera Company, has been heralded as possessive of a voice of resonant powers, wide range, and mellow richness, and her great versatility has been attested, yet the half is somehow never told. She last night put to flight the ghosts of vaudeville clap-trap and long-vanished stock companies in the atmosphere of the old Grand Opera House and transformed the faded, garish walls into the soft-tinted hue of a dainty nursery at twilight, creating in the exquisite tenderness of her tones and smile the scene of the mother invoking the angel's watch over her baby crib. She sang in English the Brahms Lullaby.

This came as an encore to the beautiful and artistically rendered aria from "Ernani" which, as did the aria from "Le Cid" earlier in the evening, left her audience delighted with her dramatic power.—*San Antonio Express.*

MISS PONSELLE CHARMS

First Important Concert of Season Sets a High
Standard

San Antonio is always most responsive to anything really fine in a musical way, and when it takes the form of a concert like the one given by Rosa Ponselle under the management of the Mozart Society Tuesday night the town literally "turned out." One of the largest and most enthusiastic audiences in the history of the city was gathered in the Grand Opera House to welcome Miss Ponselle on her return engagement. The house was sold out the day before and many were glad to get standing room at the last moment.

Miss Ponselle was a delight from the moment she stepped on the stage, radiant in a trailing gown of cloth of silver; and her audience was literally at her silver feet, from her first bright and friendly smile. But, if she were solid silver, as she looked, her voice went beyond that and was solid gold—the gold that glows and gleams and glistens. Her most dramatic number, Massenet's "Pleurez, Pleurez, Mes Yeux" was sung with an intensity of feeling and warmth of tone that is rare. Perhaps, except Technikowsky's "At the Ball," nothing else that she sang displayed the rare quality of her art more distinctly. Her seventeenth century Italian songs were delicate and graceful and the Schumann song charming in its poetry. The aria from "Ernani" of Verdi is usually sung only by lighter voices which ignore the low tones, but Miss Ponselle has both the vocal range and the art to sing it just as it is written. In the modern songs chosen, the types were varied and interesting and the encore songs were generously given and greatly appreciated.—*San Antonio Light.*

FALL CONCERT TOUR

TRIUMPH



Prima Donna Dramatic Soprano



AUSTIN

ROSA PONSELLE GIVEN
STIRRING OVATION

A brilliant success was scored last night by the Amateur Choral Club in the presentation of the beautiful Metropolitan Opera singer, Miss Rosa Ponselle at the University Gymnasium. Radiant, vivacious, beautiful, the singer's charming personality instantly won her a place in the hearts of her audience, which was deepened with every song she sang. She was gracious with her songs, giving encore after encore. Her wonderfully dramatic voice filled the auditorium, and whether in high tones or low, in tragic or gay notes, the music of her voice had an appealing quality, rich and harmonious.

In her black velvet gown with silver trimmings and her black hair banded with silver with a touch of brilliant rose, she was the personification of romance, and in the operatic arias she gave, one almost sensed the scenes of the entire opera, so vividly did she throw herself into the mood of the character she sang. At the conclusion of the program, the audience remained seated and wildly applauded, until Miss Ponselle came back for another song. Still unappeased, the audience refused to stir and the lovely star, in a happy mood, returned again for a last song, more brilliant than the rest. Her ovation was wonderful, and she appreciated it. Flowers were heaped upon her and altogether her reception in Austin will remain a pleasant memory both for the artist herself and her admiring audience.—*The Austin Statesman.*

PONSELLE WINS
AUSTIN'S HEART

Rosa Ponselle, until last night but a name to Austin music lovers, will henceforth be a synonym for harmony.

From the moment she made her smiling appearance in university auditorium, the audience was hers and she was as naively pleased at the enthusiastic welcome accorded her as though she had not been accustomed to the plaudits of admiring thousands, and if Austin liked Ponselle, she seemed to like Austin just as well and showed her liking in the most gracious fashion possible.

She responded to encore after encore and in each appearance seemed but to please her audience the more.

Whether her voice filled the auditorium with a flood of harmony or trembled a slender thread of melody it was always wonderfully clear and sweet and justified all tributes which have been paid it by musical critics wherever she has been heard.

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Concerts Inc.

President

NEW YORK CITY

ACROSS THE COUNTRY

(Continued from page 29)

Trio and Walter Spry, pianist who will give a lecture and recital on modern pianoforte music. B. G.

Montclair, N. J., November 4.—Helen Gray, soprano and dancer, gave a program before the Women's Club. Little Miss Gray, who is only thirteen years old, has attained much success as a radio artist. She began broadcasting last February and was said to be the first child to do work of this kind. So thorough was her success she was asked to return to WJZ and WOR. R. H.

Montgomery, Ala., November 2.—The Treble Clef Club held its first musicale-tea October 26 at the home of Mrs. J. M. Starke, the subject being "American Indian Music." Those who took part were Mrs. J. M. Starke, vocalist; Mrs. F. B. Perry, vocalist; Walter Sheets, violinist; Mrs. James Haygood, accompanist; Mrs. S. H. Bennett, mezzo-soprano; Mesdames S. L. Jordan, J. B. McCall, H. E. Wadsworth and C. Guy Smith (quartet); Mrs. Arden Bradley, pianist; Mrs. Clarke, contralto; Mrs. C. Guy Smith and Marguerite Williams (duet); Mrs. George Lynch, soprano; Mrs. Earle Elmo Cobbs, accompanist, and the Treble Clef Chorus. John Proctor Mills was invited to give a talk on Charles Wakefield Cadman before the club. C. Guy Smith is the regular director of the club, and the club has as its efficient accompanist Mrs. Earle Elmo Cobbs.

A special musical program was given at Bosh Hashana service at Temple Beth-Or, with Paul Berpoest as violin soloist, J. E. W. Lord, organist and choir leader, and several quartets by Mrs. Howard Gerrish, Mrs. Joseph Barker, Weatherly Carter and Howard Gerrish.

Mr. Nicklas, who for the past season has been organist at both the Strand Theater and Court Street M. E. Church, has gone to Springfield, Ohio, to reside. Mrs. W. S. Walker will take his position at Court Street Church.

Pauline Garret Chilton, contralto, has re-opened her studio on Adams Street. She will have charge of the Perry Street M. E. choir for the winter.

Eloise Cromwell, contralto, and Juliet Burke, violinist, gave several numbers before the Civitan Club at a recent luncheon.

Ubo Reidel, violin teacher, has organized school orchestras in five of the rural schools of the county; he is also director of a mixed chorus at Dexter Avenue M. E. Church.

The Moore Circle of the Forest Avenue M. E. Church gave an interesting entertainment in which the T. R. S. Quartet, Mrs. T. M. Jones (reader) and Mr. Tisdale (pianist) participated.

Sara Frances Dillard, soprano, and Lucille Patterson, reader, gave much pleasure recently at the M. E. Church.

Mrs. S. L. Jordan, soprano, has been re-engaged for this winter as soloist at Central Christian Church.

There were fourteen counties represented at the recent meeting here of the Sacred Harp Singers. The following were elected as officers for the ensuing year: A. L. Kimbrough, chairman; H. L. Walton, vice-chairman; W. B. Allgood, secretary.

At a recent meeting of the American Business Club, May Frances O'Connell sang several solos with Margaret Ryan as the able accompanist.

Mrs. H. E. Douville was recently elected as secretary of the Montgomery Music Club in the place of Mrs. J. E. Henderson, who has moved out of the city.

Ruth McCann, pianist, went with her teacher, Alexander Haab, to Berlin and will study with him during the season in Vienna.

The Montgomery Concert Course, under the direction of Bessie Leigh Eilenberg, Kate Boothe and Lily Byron Gill, is presenting the following attractions in eight concerts instead of the usual six: "The Impresario," Claire Dux, Jascha Heifetz, Alberto Salvi, Ignaz Friedman, Tito Schipa, the St. Louis Symphony Orchestra with Rudolph Ganz conducting and Carolina Lazzari as soloist, and Galli-Curci.

The Montgomery Music Club held its first musicale-tea recently at the home of the president Mrs. F. B. Neeley, when several choral numbers were sung by the members of the club, and Edna Walgrove Wilson, contralto, was introduced for the first time to the musical public. Paul Verpoest, violinist, was also presented in several numbers. Thomas Clanto Calloway, local organist and composer, was heard in several of his piano compositions. The study for the month was French composers, the program being made up for the greater part from their works. Edna Wilson is in charge of the voice culture department of the Alabama Woman's College, and Mr. Verpoest is in charge of the violin department of the same college. J. P. M.

Nashville, Tenn., November 1.—Rosa Ponselle's third appearance in Nashville was marked by even more success than on her former recitals here, the huge Ryman Auditorium being comfortably filled to greet her on October 12. Mrs. L. C. Naff, manager for the Auditorium Improvement Association, was the recipient of many congratulations after the concert and telegraphed National

Concerts, Inc., that "Nashville's arms will always be open for Rosa Ponselle; shall want her again next season." The Ward-Belmont School turned out en masse, and Miss Ponselle was obliged to sing almost as many encores as the original numbers on her program before the enthusiastic young ladies could be induced to leave the building. She was entertained at luncheon at the school the following day. Miss Ponselle remained in Nashville to attend the opening of the new Vanderbilt University Stadium by the Michigan-Vanderbilt football game, as the guest of Senator and Mrs. Luke Lea and was also their guest at the Chamber of Commerce dinner given in the evening in honor of Mr. and Mrs. Cornelius Vanderbilt, jr. B.

Oklahoma City, Okla., November 7.—Rosa Ponselle, dramatic soprano, made her initial appearance in Oklahoma City, October 20, when she gave a recital in Central High School Auditorium. Her audience was charmed with the beauty and power of her voice and accorded her a veritable ovation. William Tyroler was her accompanist. H. M.

Palo Alto, Cal.—(See "Music on The Pacific Slope.")

Portland, Me., November 4.—Emma Calvé appeared at City Hall, October 30, this being a special concert given in connection with the recent Maine Music Festival. It was her first appearance in this country since her arrival from Europe. The auditorium was well filled and the audience seemed to enjoy the program. At the close Calvé was recalled again and again, and was generous with her encores. Calvé, who is famous for her interpretation of "Carmen," included several airs from that opera. The program as presented differed entirely from the printed list, and Calvé herself announced, in French, each number. Her accompanist, Yvonne Dienne, efficiently aided the singer, and contributed a solo to the program, playing a Grieg ballad in an interesting manner. At the close of the concert an informal reception was held for Calvé in the stage ante-room, and Emma Eames was among those who stayed to congratulate the singer. Mrs. William R. Chapman was present at that time, and with Mr. Chapman introduced the many guests who remained to greet Calvé. A. M. W.

Portland, Ore.—(See "Music on The Pacific Slope.")

Providence, R. I., November 6.—The Chaminade Club, Mrs. George Hall president, held its first musicale of the season in Probel Hall on October 19, there being a large attendance. A feature of the program was a series of interpretative dances by Dorothy Balcom, of Boston, a graduate of the Chalf School of Dancing in New York. She was accompanied by a stringed orchestra composed of members of the club, under the capable direction of Virginia Boyd Anderson. The remainder of the program was given by several members of the club.

Rene Vian, a graduate of the Hans Schneider Piano School, and who recently won a Juilliard Music Foundation Scholarship, gave a piano recital on October 27, at the home of Mrs. Edgar J. Kownes, president of the Chopin Club. It was his farewell appearance in Providence, for Mr. Vian is leaving for a course under Alfred Cortot, the French pianist, at the David Mannes School, New York. He was assisted by George Jordan, violinist, and Lowilla Baillargeon of Boston, soprano.

Among the subjects in the Bronx University extension lectures which begin early in November is "In the Organ Loft," the lecturer being Gene Ware, the University organist. The classes will meet in the organ loft in the Sayles Memorial Hall once a week, and those attending will have a chance to see the fine college organ at close range and watch it in action. Mr. Ware will also give a series of recitals besides his talks. G. F. H.

Roanoke, Va., October 30.—The spacious City Auditorium was practically filled October 28, when the Thursday Morning Music Club presented Carolina Lazzari, contralto, and Rafaelo Diaz, tenor, of the Metropolitan Opera Company, in the first concert of the season. The program was a most pleasing one and was enthusiastically received. Blanch Barbot gave artistic and sympathetic support at the piano. Just preceding the concert, Mrs. Herbert Gregory, president of the club, made a short address, setting forth in a very pleasing manner the aim of the club for this season.

On Tuesday, Wednesday and Thursday evenings at the Park Theater, Thurman and Boone Company presented in concert Eleanor Shaw, pianist; Raymond A. Simonds, tenor, and the Duo-Art Steinway. A different program was given each night—the first complimentary to the Thursday Morning Music Club and the University Club; the second complimentary to the students of Hollins College and Virginia College, as well as teachers and pupils of the Roanoke High School, and the third open to the public. A fine audience was present at each recital.

On October 23, an all-day musical program was given at the store of S. H. Heironimus & Co., complimentary to the Thursday Morning Music Club. Those taking part in the programs, which were given at different hours on the various floors, were Mrs. Robert Hatcher, contralto; Mrs. F. E. Maddox, soprano; Mrs. W. H. Fenton, cellist; Mrs. Ernest Baldwin, Edna Brown and Helen Betelle, pianists, and a chorus from the Park Street School under the direction of Daisy Wingfield, supervisor of music. The accompanists were Nellie Stuart and Mrs. T. W. Spindle.

A musical service was rendered by the choir of Christ Episcopal Church on October 22, under the direction of Gordon H. Baker. The program opened with a fifteen minute organ recital by Blanche Deal, organist of the church, and included, in addition to the Festal Choral

Service, three anthems, and tenor solos by Gordon H. Baker. This is the first in a series of similar musical services. G. H. B.

San Antonio, Tex., October 31.—The concert season in San Antonio was formally opened when Rosa Ponselle was presented by the San Antonio Mozart Society, David L. Ormesher director, October 24. The house was packed and Miss Ponselle was given an ovation as she stepped on the stage, for her exquisite voice and charming personality were well remembered from last season, when she was presented by the same society. Every group called for encores and after her last group, she was compelled to give four, for one of which she played her own accompaniment. William Tyroler, formerly assistant conductor at the Metropolitan Opera House, was the efficient accompanist and also gave two groups of solos and an encore, which were enthusiastically received. The Mozart Society sang with fine enunciation, tone color and ensemble under the capable direction of Mr. Ormesher. The program closed with the cantata, "Golden Prince" (Hadley), with Miss Ponselle and Harold Kellogg, bass-baritone (of Dallas, Tex.), singing the solo parts. Mr. Kellogg has a voice of resonance and appeal. Eleanor Muckensen furnished her usual fine accompaniment for the numbers sung by the society.

Miss Ponselle was honor guest at a luncheon given by the Mozart Society, October 23. Among the speakers on this occasion were Frida Stjerna, Mrs. J. G. Hornberger, president of the society and David L. Ormesher, director. Miss Ponselle was asked to say a few words and instead, responded by singing "Annie Laurie," to the great delight of all. Mr. Tyroler also contributed a number.

Mrs. Robert Thomson, organist and choir director at St. Mark's Church from 1892 to 1914, was honor guest at a supper given by St. Mark's Choir Guild, October 13. During the evening, she was presented with a beautiful gold locket from the choir appropriately engraved. Oscar J. Fox is the present organist and choir master.

Mildred Hardy Duggan, organist, advanced pupil of Frederick King, appeared in recital October 15 in Trinity Methodist Church, where she is organist. The program was rendered with fine interpretation and beautiful effects.

The Tuesday Musical Club held the second regular meeting of the season, October 17. Announcement was made of the successful debut in opera in Milan, Italy, of Bertha Berliner, coloratura soprano, who was a former member of the club. The program for the afternoon was in charge of Ethel Crider, the subject being "Ultra-Modern Music." The following also contributed: Willetta Mae Clarke, violinist; Mrs. Guy Simpson, contralto; Mattie Herff Rees, soprano; Roy R. Repass, pianist, and Bertram Simon, violinist. The accompanists were Mrs. L. C. Marks and Ethel Crider. Gertrude Leighton, pianist, aged thirteen, a pupil of Mrs. Edward Hoyer, played before the club.

The Scherzo Musical Club, consisting of youthful members, met on October 17 at the home of Mrs. F. L. Carson, the founder.

The B Minor and B Major Musical Club held its regular meeting, October 21, with Cora Lee Rowe and Belle Lee in charge of the program. This is another organization of young musicians.

Frida Stjerna, Swedish mezzo-soprano, gave an interesting address on the educational and cultural values of good music, when the initial meeting of the San Antonio Academy of Arts and Sciences was held. She will conduct a children's class in music this season in addition to her regular class, and will also go on a concert tour. Sunday afternoon, October 22, while radio fans were awaiting General Pershing's address, Mme. Stjerna sang a number, accompanied by Arra Ashby. The regular Sunday evening program, October 22, broadcasted from WOA 1, was arranged by her and was given by Mrs. Alfred Ward, mezzo-soprano, and Alfred Ward, tenor (pupils of Mme. Stjerna), with Mrs. Lafayette Ward and Arra Ashby at the piano. Mme. Stjerna recently gave a talk on the history of music before the Art Study Circle, of which she is a member.

Many interesting programs have been given recently from the WOA 1 broadcasting station. Among the prominent musicians who have appeared are Julien Paul Blitz, cellist; Mrs. Julien Paul Blitz, pianist; Merle Rowland Schwab, soprano; Mrs. Guy Simpson, mezzo-soprano; Meta Hertwig, pianist; Mrs. Fred Jones, soprano; Charles Stone, tenor; David Griffin, baritone; Walter Dunham, pianist; Mattie Herff Rees, soprano; Mrs. Alfred Duerler, contralto, and Mrs. George Gwinn, soprano.

General Pershing was honor guest at a musicale given October 22 in the lovely Italian home of Major and Mrs. Charles C. Cresson. Mrs. Cresson in the musical world is known as Mary Jordan, contralto. She gave an interesting program, assisted by Julien Paul Blitz, cellist, with Walter Dunham at the piano. S. W.

San Francisco, Cal.—(See "Music on The Pacific Slope.")

Spartanburg, S. C., November 1.—With 190 local singers present, the Spartanburg Festival Chorus had its first rehearsal October 24, under the direction of Frederick Wodell. Never before has Spartanburg shown such interest in the chorus, which is the backbone of the festival put on every year the first week in May. It is Dr. Wodell's plan to have a chorus of 400 adults for the 1923 festival. The children's chorus, which has been a big feature every year, is composed of five hundred of the best singers of the city schools. Already Supervisor of Music Mrs. L. B. Blackwell has begun the training of these young folks. Mr. Wodell has announced the engagement of Florence Macbeth soprano, to sing at the festival. This is the second artist that Director Wodell has announced, the first being Gigli. D. S.

Springfield, Ill., November 4.—The Sunnyside Club on its thirty-fifth anniversary was entertained, October 28, by Mrs. James H. Paddock. After luncheon, a musical program, arranged by Mary Berdan Tiffany, was given. George Dietz Anson played several interesting numbers,

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and accompanied Agnes Lloyd in a group of songs. The program ended with a series of song-poems, words by Vachel Lindsey, music by Mr. Anson, and sung by Miss Lloyd.

On October 29, the first of this season's Amateur Musical Club recitals was given at the Y. W. C. A. On the program were Dorothy Louise Jones, a young pianist, Charles Fetzner, tenor, and Lorton Bowman, bass.

The Amateur Musical Club, in keeping with its usual high standard of endeavor, presented Jascha Heifetz in concert at the State Arsenal, November 4. More than 2,500 people heard the well balanced program which he gave.

V. F.

Syracuse, N. Y., November 6.—Anna Case, soprano, gave a recital in the Mizpah Auditorium on September 14. Miss Case was in excellent voice.

On October 11 the Recital Commission presented Galli-Curci in the State Armory before a large audience. She had an excellent program and was graciously received.

The first musicale of the season given by the Morning Musicales was held at the Temple Theater on October 18 when Sue Harvard, soprano, was the soloist. Miss Harvard has been heard in Syracuse before, at the music festival, and her recital delighted the large audience that heard her. On October 17 Charles M. Courboin, organist, was heard in the Mizpah Auditorium before a capacity house. Mr. Courboin has appeared here several times a year since he left to take up his work in New York and Philadelphia, and his drawing power seems to be as great as ever.

Tuesday evening, October 31, Jascha Heifetz appeared in the Mizpah Auditorium, this recital also being under the direction of the Recital Commission. Mr. Heifetz played before a capacity house. He gave a program which included many novelties for this city. Mr. Heifetz played with his usual artistry and his audience was very enthusiastic.

S. B. E.

Tiffin, Ohio, November 1.—At Rickley Chapel on October 23 Robert F. Scanland, pianist, gave a recital, his program including the Schumann sonata in G minor. This was one of the faculty recitals given under the auspices of the Heidelberg University Conservatory of Music.

Riccardo Martin, tenor, gave a recital in Rickley Chapel, October 25, assisted by Hubert Carlin, at the piano. Of special interest on his program was the Bleichmann setting of Mr. Martin's Russian-Italian verses under the title "Vieni giocare."

F.

Wahoo, Neb., November 2.—On a recent Monday evening Mildred E. Johnson gave a recital at her home. She is an affiliated teacher of the Sherwood Music School of Chicago. Of special interest on her program was a scherzo of MacFadyen, dedicated to Miss Johnson's piano instructor, Sidney Silber. The entire program was given from memory and included a Beethoven sonata.

Pupils of Miss Johnson gave a recital at the Presbyterian Church, October 30, assisted by Don Campbell and Walter F. Roberts, vocalists, and Anthony Donato, violinist. Those who participated in the program were Georges Sudik, Arlene Kirchman, Edna Peglow, Lois Mack, Gertrude Carlyle, Irene Wolf, Lorene Dunlap, Leo Coady (of Colon, Neb.), Amy Howe, Maxine Kirchman, Dorothy Carlyle, LeRoy Porter, Mable MacDermid (of Colon, Neb.), and Adorale Hendrickson (of Ceresco, Neb.). Vyrian Udd, (of Mead, Neb.), also participated.

B. F.

Wetumpka, Ala., November 1.—Mrs. Truman Reineau entertained the members of the Magazine and Music Clubs at her home the last week of September. The study was "The American Poets and Composers." The program was given by Margaret Humphries, Mrs. Bruce Airey, Sibyl McDonald, Miss Cantelou, Mrs. Malone and a chorus.

J. P. M.

Troy, N. Y., November 7.—For the twenty-sixth season of the Chromatic Concerts, the following artists are announced: New York Symphony Orchestra, with Lucien Schmidt, cellist, as soloist, November 29; Merle Alcock, contralto, and Myra Hess, pianist, January 10; Erika Morini, February 13, and Frieda Hempel, March 13.

R. G.

Chaliapin's Tribute to McCormack

The following is taken from the New York Herald, October 29: "The Herald correspondent sought his (Chaliapin's) opinion of the greatest singers with whom he has sung. The vocal powers of Mazzini and Caruso he said were happy mistakes of nature. One of the purest voices he had ever heard was John McCormack's."

Isa Kremer to Sing in Chicago

Isa Kremer was scheduled to make her Boston debut in Symphony Hall on November 14 and her first appearance in Chicago will be on November 21. She appeared last week in Dayton, Ohio, and will be heard in Milwaukee on the afternoon of November 19.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

SCHOOL MUSIC IN A BIG CITY

Some of the Problems of Administration and Management, and the Difficulty of Standardizing Instruction

During a conversation with a teacher of school music from the Middle West, the writer expressed some personal opinions concerning the problems of administration and management, which confronted those in charge of this great work. The teacher stated: "Oh, then your problems are the same as mine. I thought everything ran smoothly and perfectly in the big cities!" Apart from the fact that the school population is larger, the same things happen and the same remedies are applicable and efficacious.

Take the course of study in music! Certain plans are to be followed, supposedly with a very definite purpose. If these plans are not carried out, the scheme as a unit fails. What then are the reasons for failures of this kind?

THE LIMITATIONS.

In large cities perhaps the most serious drawback is the limited amount of supervision. In New York City, for example, the supervising teachers of music in Manhattan, The Bronx and Brooklyn all have over 400 class teachers to supervise. In the outlying districts of Queens and Richmond these figures scale down to 250. In any event, the task is really too great. A supervisor of school music can readily see that it is impossible to do this amount of work efficiently. The special teacher must depend largely upon the class teacher to do the major portion of the work. This we know to be an extremely difficult matter, because of the many demands from other sources which are made upon class teachers. In this column's article of November 9 issue, we discussed the training of teachers and showed how little time is actually devoted to the preparation of individuals in school music. Hence, the class work will be retarded, and frequently below grade.

The work of these special teachers is supervised by the director and assistant directors, but the small amount of time which can be given to each class teacher limits efficiency in supervision. It must not be misinterpreted that the above is a criticism of conditions. The Board of Education in New York City is doing everything that it can afford to do to aid the teaching of music in the schools.

The high school problem does not present the same limitation. Ample provision has been made to take care of the very difficult problems of assigning high school pupils to required and elective music courses. In the high school music is a required subject one period a week, for the first two years. For the next two it is elective. A great many of the high school pupils do not take elective courses in music because the colleges are not willing to recognize music as an entrance subject. This condition is gradually being overcome, and the time is not far distant when we shall find high school pupils substituting music for subjects which are now recognized as more collegiate.

PROBLEMS OF SUPERVISION.

There are many interruptions experienced by supervisors which tend to interfere with their direct supervision of school music teaching. We refer to co-operation with outside activities, civic bodies, etc., which seek the assistance of the public schools in so many ways. It would be an ideal situation if the public schools of every community could co-operate to the fullest extent in all matters which have to do with better government, but other things must be done.

HOW THE WORK IS DONE.

Supervising teachers of music are required to plan definitely a year's work for every grade teacher according to the textbook in use. It is then expected that the class teacher will conscientiously carry out these instructions, regardless of the visits of the supervising teachers. Such visits are made approximately every three weeks, and for a period not lasting over twenty minutes. During this time model lessons are given, the work is inspected, and suggestions offered concerning improvement. Where part singing is accomplished in the seventh, eighth and ninth years, it is expected that this work will be augmented by singing the same songs in assembly, thus making chorus singing in assembly the outgrowth of class room instruction. It is generally understood that the schools in large cities do better work in assembly singing because more time is given to the subject. It is in the assembly that lessons in musical appreciation are given, and inversely this work is supplemented in the class room. Music appreciation should be articulated with the regular school work. To illustrate, in the sixth grade music is correlated with history, geography, nature study, etc. We find that it is perfectly possible to interest children in Italian music by associating famous compositions of Italian masters with the geographical structure of Italy. National characteristics in melody writing are very easily discovered. Music not only serves its purpose this way, but it also makes it possible to clarify descriptive music for little children by definitely associating it with some object, country, or event in the world's history.

SUPPLEMENTING MUSIC APPRECIATION.

It is at this point in the teaching of music that the music memory contest can be most effective. It is often thought better by music supervisors to use the music memory contest as a connecting link between the school and the home. Our attention has frequently been directed to the fact that children actively engaged in the music memory contest have brought more and better music into their homes. There is far greater demand for dance music and popular songs of the day than for higher class music. If the music memory contest can improve this condition then it has valiantly done its work so far as education is concerned.

CHORAL SINGING ON A LARGE SCALE.

It is no uncommon thing in the city of New York to have as many as five thousand children sing at public func-

tions, both in and out of doors. Practically every civic holiday is properly celebrated, and frequently the schools are called upon to co-operate. For this reason it is expected that a certain amount of similar choral work will be done in every school, so that when the occasion demands a chorus will be ready without extra training.

Recently a city-wide high school chorus was organized for this purpose. It will eventually reach the five thousand mark. All pupils in this chorus will be trained by their teachers to sing the same part songs. Such a chorus properly trained can be put together after one rehearsal and give a very creditable account of itself. It is work of this character that makes for efficiency in school music, and also convinces the public that school music is worth while.

Claire Dux Scores Artistic Success

Claire Dux's successes on tour continue. The Birmingham News, for instance, after Mme. Dux's concert in that city wrote:

Claire Dux, of winsome personality, magnificent stage presence and a voice such as has seldom been heard in this city, scored an artistic success at her first appearance in Birmingham. Miss Dux's voice in many respects differs in fundamental qualities from other stars, but it is this very difference and perfect control which makes it the more charming and attractive. Here is also a vibrant, buoyant personality that throbs with emotional vitality and temperament. In her singing she displays the musical insight, the sense of artistic values, the power of projecting a mood, until the listener feels rather than hears what she has to utter. In brief, as one has aptly put it, here is a certain quality—call it personality, stage presence, artistry—that compels belief.

Miss Dux is making five appearances in six days, from November 14 to November 19. On November 14 she sang at Oberlin, Ohio, and on November 15 at Delaware, Ohio; November 16 and 18 she is booked as soloist with the Cleveland Orchestra, under Nikolai Sokoloff, and on November 19 she will give a recital in Chicago.

Boris Levenson Concert November 21

Boris Levenson, Russian composer, pupil of Rimsky-Korsakoff and Glazounoff, will give his second annual New York concert on Tuesday evening, November 21, in Town Hall. The program will consist exclusively of manuscript compositions by Mr. Levenson and will be interpreted by Sophie Loopo, Mr. and Mrs. Alexander Bloch, Metek Volk, Effim Liversky and Boris Levenson.



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NEW YORK CONCERTS

(Continued from page 27)

Considering that they sang without the scenic appurtenances of the opera house and the atmosphere incidental to such a setting, their performance was creditable. The orchestra played the Siegfried excerpt with verve and good tone. The listeners were especially pleased by the Wagner item."

The same program was repeated Friday evening, November 10.

ASHLEY PETTIS

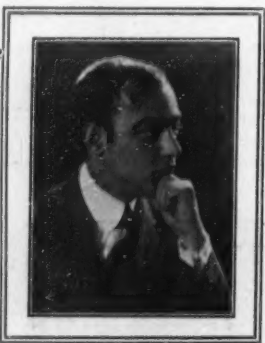
Ashley Pettis was the artist selected by the House of Steinway to give the intimate recital on the afternoon of November 9, and it proved to be a good selection. Mr. Pettis is a good pianist. He not only has technic but also talent. And he has magnetism, and plays as if he enjoyed it, which is half the battle, for the public catches the spirit and joins in the enjoyment.

Mr. Pettis also has the courage of his convictions. He believes in American music and demonstrates his belief by playing some American compositions—a whole group of American compositions. At least it may be supposed that the composers are American. De Grassi, one of them, it is true, is a born Italian, but is now a citizen, if that means anything in music, and lives in San Francisco. Rosalie Hausmann is also a San Francisco girl, though at present living in New York. The others were Mary Carr Moore, A. Walter Kramer and Ashley Pettis.

Also Mr. Pettis believes that the composition of Americans should stand in among works by the classic Europeans. His program began with Schumann and ended with Liszt. And the comparison was not good for the Americans. In fact it showed up exactly the principal and almost invariable weakness of the very great majority of American compositions: weakness and poverty of development. The work of the American composer is almost always a "little thing," often a nice little thing, or a pretty little thing, but nearly always a little thing.

Schumann's "Aufschwung" and "Des Abends" are not little things. They do not impress one in that way at all. Nor is the Liszt arrangement of Schumann's song "Widmung." Still less "little" is Liszt's "St. Francis Walking on the Waves." In fact, one is tempted to wonder what sort of a wild dance the old gentleman was doing on the waves and why. It is not a "little" piece, and the development is real. It possesses real pianism. Something worth while—real punch.

But the Americans turn out simple little pieces. This is



Mischa Levitzki's

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VALSE, Op. 2 (In A)

Inspired the same enthusiastic applause and favorable comment at Mr. Levitzki's recital at Carnegie Hall, New York, November 8th, that has greeted it wherever he has played it. The valse's success in Australia during the composer's triumphal tour of last year was unprecedented.

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true even of De Grassi's "Rhapsodic Prelude," a good piece, but afflicted with the same littleness as the rest. Rhapsodic, but not too rhapsodic. Did the composer run out of ideas, or did he get tired, or did he think he had said enough, or was he thinking of the American publisher who wants the cloth cut to a girl's high-school size, length and depth. Mystery!

And a pity! For every one of these composers are real composers. One feels that. They have invention. They know how to place it. But they waver between the concert hall, the salon, the parlor and the school-room. Also the styles are everything. Fifty-seven varieties. Mary Carr Moore's "Barcarolle" is thoroughly Chopinesque, except the unsuitable climax which is, well, perhaps it is American. Rosalie Hausmann's "Pagan Prelude" would indicate that she dwells with the moderns, modern French, German, Italian or English. They are all pretty much alike. "Miroir," by Pettis, is Schumannesque, while Walter Kramer's beautiful "Fragment" lies somewhere between MacDowell and the modern French, and De Grassi sounds like Italian music influenced by César Franck.

These are all good pieces. If they are published they will sell. They deserve to sell. But American composition will never get anywhere while our so gifted composers continue to worship at foreign shrines. Not one of all these compositions has the punch, the bigness, the strength, the poetry, the idealism that is American. They express neither the citizen of Main street nor the citizen of New York nor the citizen of San Francisco. These men—Kramer, Pettis, De Grassi—are husky, hearty, live-wire Americans, thoroughly imbued with the American spirit, the spirit of hustle and go and push, the idealism of big visions. Where do they get their music from? Not from this, surely.

An obligation is owed to Mr. Pettis for presenting these works with such consummate art. There is no better way for a composer to get to know his weaknesses than to hear his works given in public. May other players emulate the example set by Mr. Pettis.

MARGRIT WERLE

The young American cellist, Margrit Werle, who has played in Berlin and toured in Europe with orchestra, gave her debut recital on November 9, at Aeolian Hall, with Louis Robert as accompanist. Her program consisted of compositions by Haydn, Bruch, Popper, Fauré and several others, and was of sufficient variety for any artist to show her ability. Miss Werle produces a large, substantial tone of much warmth, her technic is excellent, and she has interpretative ability. It could readily be seen that she is a musician of experience, as she is well poised at all times.

Special mention must be made of Max Bruch's "Kol Nidrei," which won for Miss Werle thunderous applause. A word must be said about Louis Robert, whose accompaniments appeared to be inspired.

In reviewing Miss Werle's recital the New York Times said: "There was depth and color of tone in the fervent playing of Bruch's 'Kol Nidrei.'" The critic of the New York Herald stated that "she disclosed good technical grasp, fine taste and an understanding of style."

JOHN CHARLES THOMAS

If John Charles Thomas keeps on singing the way he did the other day—Thursday afternoon, November 9, at Aeolian Hall—he will soon make a place of his own in the concert field. Possessing a baritone voice of much beauty, which he uses with admirable taste, Mr. Thomas delighted a good sized audience with a varied program of songs. With the assistance of William Janashek at the piano, he began with three Beethoven numbers—"Busslied," "Ich liebe dich" and "in Questa Tomba Oscura." In these he revealed a fine appreciation of the various moods, and in the latter sang with depth of feeling and intensity. His French group, which followed, won warm applause for it was well done, especially "Au Pays," a vivid number, in which Mr. Thomas showed his versatility in interpretation; "Nicolette," Ravel, and "Requiem du Coeur," Pessard. In the French songs his phrasing was particularly good and his style worthy of much comment.

The third group consisted of three operatic arias: the popular "Buona Zazam," from Leoncavallo's opera of that name; the recit and air, "Per me giunto," from "Don Carlos," and the "Er tuche macchiavi," from Verdi's "Masked Ball." In these selections Mr. Thomas gave promise of success should he decide to try his luck in operatic fields. He made a fine impression upon his hearers and was warmly applauded.

The final English group included "The Pauper's Drive," Sydney Homer, and Pearl Curran's nocturne, which was heard for the first time and is dedicated to the singer. There was additional numbers after each group so insistent were the hearers for more.

The Herald, in commenting upon Mr. Thomas' singing, said: "Possessed of an unusually beautiful voice, this promising young baritone delighted his audience with his skilful style and musical feeling. . . . This young singer, an erstwhile star of such popular light operas as 'Maytime' and 'Apple Blossoms,' has accomplished much during the past year with Jean de Reszke in Paris. His artistic phrasing and lyric qualities showed to best advantage in French selections from Debussy, Ravel, and Grieg's 'Der Schwan,' given as an encore."

"He has a baritone voice of charming quality, well disciplined and responsive to his every demand, but he has in addition a fine regard for enunciation and platform manners which are certain to win him a wide following," said the critic of the Tribune.

NEW YORK PHILHARMONIC ORCHESTRA: JOSEPH HOLLMAN, SOLOIST

Leo Weiner was born at Budapest in 1885 and is still living there. A year ago he was practically unknown in America. Today he is known as the winner of the \$1,000 Berkshire Festival Prize, presented by Mrs. Coolidge for his string quartet. And his scherzo, "Prince Csongor and the Gnomes," which was played by the Philharmonic Orchestra at Carnegie Hall (first time in America), November 9, will perhaps add to his fame. Perhaps not. It is an exceedingly well made piece of work and has moments of beauty. But it is so extremely light without being gay, so extremely clever without being humorous, so extremely lacking in any real emotional content, that it is likely to be forgotten before the last echo of it has died away, buried beneath the memory of real music like Brahms' second symphony and Liszt's "Tasso," which were played at this same concert.

Joseph Hollman's playing of the Saint-Saëns cello concerto was also more interesting. A wonderful old man is Mr. Hollman. His art is vigorous, his technic and intonation pure, and he was enthusiastically received, as he well deserved to be.

There seems a good deal of enthusiasm in the press for Hollman, very little for Weiner. The World says of Weiner's gnomes: "They are not very malignant, and their description involves much giggling among the strings and chuckling among the wood wind with an occasional snort from the brass." The Herald says: "One rests easily in mild astonishment while Mr. Weiner discourses agreeable in common musical speech about gnomes and sprites and princes. It is good, sound, healthy music, quite unimportant, even if true. There was more real interest in the reappearance of the cellist, Mr. Hollman, long absent from the concert platforms of this town. Mr. Hollman's hair is white, but his art remains sturdy."

FRIDAY, NOVEMBER 10

EVELIONE TAGLIONE

At Town Hall on Friday evening, November 10, a young and very talented pianist made her second public appearance before a well filled house. She presented an exceptional program, comprising Schumann's "Scenes of Childhood" and Debussy's "The Children's Corner," which were done with fine effect. Other composers on the program were Chopin, Ravel, Beethoven and two selections by Leginska.

Miss Taglione produced a tone of large volume and fine quality, and difficult passages were handled gracefully. Her interpretations were excellent and her technic showed many of her teacher's, Ethel Leginska, excellent qualities. An extremely enthusiastic audience warmly applauded this young pianist, who is making rapid headway in her profession.

SATURDAY, NOVEMBER 11

NEW YORK PHILHARMONIC ORCHESTRA: ARTHUR SHATTUCK, SOLOIST

Saturday evening's large audience at Carnegie Hall was stirred to vibrant response over the performance of Arthur Shattuck, so polished, appealing and musically was his playing of Saint-Saëns' fifth piano concerto. Shattuck, an indefatigable student, has broadened his style, amplified his technic and enlarged his palette of tonal colors, and the result brought to the realization of the listeners the fact that this young pianist, who had been looked upon formerly as "promising," had made good that promise and achieved a striking place among the best matured and most important exponents of keyboard art. His rendering of the Saint-Saëns work—the best of the master's several concertos—left no doubt on that score. With the critics, and the applause confirmed it on the part of the audience, Shattuck never made a more vital hit in New York.

The concert closed with "Scheherazade," always a sure-fire orchestral favorite, done with fire and fancy by Strinsky and his men, and roused the auditors to resounding demonstrations of pleasure.

An especially significant feature of the program was its observance of Armistice Day, the concert opening with "The Star Spangled Banner," followed by Sgambati's very dignified and devotional "Te Deum Laudamus" and the ebullient "Jubilee" from Chadwick's "Symphonic Sketches."

ERNEST HUTCHESON

On Saturday afternoon Ernest Hutcheson gave the first of a series of five piano recitals in Aeolian Hall, playing an exclusive Bach program, which comprised the English suite in G minor, five preludes from "The Well-Tempered Clavier," Italian concerto, four inventions and "Chromatic Fantasy and Fugue."

The large audience, composed mainly of professional musicians and music students, came prepared to hear the music of the great Leipzig cantor interpreted by a master musician (for Mr. Hutcheson enjoys this distinction) who does not try to detract from the inner meaning by seeking inartistic or unmusical effects. Mr. Hutcheson, in his interpretation, not only adhered to all the traditions as laid down by the great Bach, but also his extraordinary musicianship and intelligence proved a potent factor in keeping his audience spellbound throughout the entire program. To go into details regarding his performances of each number is superfluous; suffice it to say that his playing and interpretations gave a clear insight of the works presented, which stamped him as a master interpreter of Bach.

At the conclusion of the concert the audience recalled the artist innumerable times, insisting upon encore after encore. He played in all, five additional numbers (all Bach works),

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comprising D major fugue, D'Albert's arrangement; organ prelude, Busoni arrangement; Gavotte and Musette from English Suite; organ prelude in G minor, and prelude in D minor.

In commenting upon Mr. Hutcheson's recital, Richard Aldrich, in the New York Times, said in part: "He made his first concert, devoted to Bach, a delight. He played much unfamiliar music, unfamiliar—that is, in the concert halls—for pianists in general wish to play only a comparatively few of Bach's pieces, generally for organ, that have been overhauled and rearranged to provide matter for virtuoso display, testing the endurance of the stoutest piano. Mr. Hutcheson, it is needless to say, played Bach's clavier music as it was written. . . . He played Bach with a fine appreciation of the innate quality of the music; with warmth, with romantic feeling, with passion, with tenderness, with nobility, grandeur and stateliness." H. E. Krehbiel, in the New York Tribune, wrote: "We are accustomed to hear it said that concerts at which all of the music is by one composer are tiresome because of their monotony. Mr. Hutcheson's audience plainly was of a different opinion. After he had finished the printed program he was called to the stage again and again and obliged to add to the already generous list of pieces." W. J. Henderson, in the New York Herald, expressed himself as follows: "When a music lover, whose occupation is writing about the art and its interpretation, listens to a recital of Bach's clavier compositions he is conscious of a powerful urge to spread his joy through a column of valuable space. But Bach is not a musical sensation, and therefore cannot be made the theme of a rhapsody. He was just an ancient of the earth engaged in the making of music as a daily business, making it out of the fathomless depths of a great love and the measureless vistas of a superhuman imagination, and serenely unconscious of the fact that he was building for all time. Mr. Hutcheson shared the delights of Bach. He entered into the spirit of the music with fervor and with that fine scholarly appreciation which has long distinguished him as one of the most intellectual of pianists. When Bach sang grief and woe, as only Bach could, Mr. Hutcheson went reverently with him. When Bach swept into an opposite mood and became the most cheerful of all musical optimists, Mr. Hutcheson danced gayly by his side. It was a delightful afternoon. The pianist seemed to have in mind a plan of interpretation which reserved for later demonstrations the resources of the present piano. He manifestly felt that the full power of tone sustaining, the achievements of modern touch and pedaling, would be out of place in this recital."

ERIKA MORINI

Erika Morini, the young violinist, began her American season with a recital at the Town Hall on Saturday afternoon. Her program began with the Bruch concerto, followed by the Bach E major sonata for violin alone, a group of shorter works, including two Kreisler transcriptions and the Schumann "At the Fountain," and, to close, the Sarasate "Carmen" fantasy. There is no doubt that Morini is one of the foremost women violinists of the day—perhaps "girl violinists" were more exact. She has everything a violinist needs—full, rich, warm tone, the nimblest of fingers and a perfectly controlled bow arm. And temperament there is in abundance. Perhaps two seasons ago there was a bit too much of it, but now, though her interpretations have lost none of their vitality, they are better controlled by intelligence, as she proved in the Bach. There was an audience not as large as one might have expected, but—to quote something that has been said at least twice before in this paper—"it made up in enthusiasm what it lacked in numbers."

The Herald said: "Her performance yesterday was as good as any she has yet given here, and in certain respects better. In the Bruch concerto she played the solo part uncommonly well. There might have been more delicacy of touch here, as elsewhere in her work, but the charm of her melodic contours, the fine display of tone color, technic, accent and rhythm, and the spirit and assurance of her style were truly enjoyable. In the Bach sonata she showed her advancement in understanding and taste. She seemed in sympathy with the score. There was still some lack of repose, some uncertainty of rhythm, but in the bourree, gavotte and rondeau movements she was quite delightful." Max Smith, in the American, "went the limit," as the saying goes: "When Miss Morini was introduced to the American public the writer of this could express praise only in superlatives," he wrote. "After hearing her again yesterday, even the superlatives flung out in the first burst of enthusiasm seemed to give only a dim reflection of her talents and accomplishments. One can think of no contemporary violinist, in fact, apart from Fritz Kreisler," etc.

SUNDAY, NOVEMBER 12

ELSIE LYON

The Town Hall held an enthusiastic audience on Sunday afternoon, which greeted Elsie Lyon, contralto, in her first recital here in a most cordial manner. With the assistance—always valuable—of Kurt Schindler at the piano, Miss Lyon made a favorable impression, despite the fact that she was somewhat handicapped by a cold. She is the possessor of a voice of beautiful quality, rich and warm, which for the most part she used with skill. Her range is wide and her top notes, with the exception of once or twice, were clear and well produced. Intelligent phrasing and good style also marked her singing.

In the matter of interpretation the singer is not lacking. She seems to get the minutest detail and conveys it to her hearers with a directness that is convincing. The Gluck air from "Alceste," which opened the program, was well given, at once putting the singer en rapport with her audience, and her German group served to strengthen the good impression made in the first selection. These songs Miss Lyon gave with fine feeling and rich tonal quality. Especially delightful were "Mit den Gansen" and "Heimweg," Kaun; "O Wusst ich doch den Weg zurück," Brahms, and Strauss' "Traum durch die Dämmerung."

The next group consisted of Russian numbers by Rachmaninoff, Borodine and Gretchaninoff, sung in English. "In the Silence of the Night" and "God Took from Me Mine All," Rachmaninoff, and the familiar "My Native

Land," Gretchaninoff, were, perhaps, the best liked. After this group Miss Lyon sang the "Samson and Delilah" aria, which is the piece de resistance with contraltos, and gave a beautiful rendition. Her tones were alluring in this and she received much applause.

The American group consisted of "A Memory," Fairchild; "Trees," Rasbach; "Birth" (first time), William Stickles, and the same composer's "Take All of Me," from "Samoan Love Songs."

The Herald said: "She disclosed a fine voice, one of power and, for the most part, freely produced. . . . Her German diction was good, and so was her French. Her style was thoroughly musical and capable of fine dramatic interpretation." The New York World: "There was the opening air from Gluck's 'Alceste,' sung in the traditional classical style, with considerable ease and intellectual grasp of the material in hand, but small emotional felicity. Miss Lyon's voice is agreeable in the middle register, possessing good color and flexibility." New York American: "Who does not recall the sensation Elsie Lyon created some years ago at a concert of the Schola Cantorum when she sang 'Eili, Eili,' new at that time to the public, with a fervor never equalled perhaps, since then? Yesterday afternoon she appeared in Town Hall and, while she was suffering from a cold, she did not fail to impress her listeners with the beauty of her voice, the warmth of her temperament and the intelligence she brought to her delicacy of lieder."

MISCHA ELMAN

Surely it is scarcely necessary to state that the Hippodrome was crowded on Sunday evening, when it is known that Mischa Elman gave another of his splendid violin recitals there. It was an enthusiastic audience which warmly applauded the Handel sonata in E major, the Mendelssohn concerto, and two groups of smaller numbers—and not only applauded, but insisted upon encores until they numbered enough to make a program themselves. His shorter numbers included the Tchaikowsky "Serenade Melancolique," the Brahms-Joachim Hungarian Dance in A major (No. 7), the player's own arrangement of Faure's "Apres un reve," the Paganini-Vogrich "Dans les Bois," the nocturne in E flat of Chopin-Sarasate, and the Wieniawski "Souvenir de Moscow." Of these the Brahms dance scored a decided hit, and it seemed for a time as though the artist would not be permitted to continue with the program until he had repeated it. Mr. Elman was in fine form and gave a magnificent account of his artistic merits.

The World spoke of "the usual responsive Elman crowd," and the Herald said, "The auditorium was filled and much applause and many encores were in order throughout the evening. . . . Mr. Elman played with remarkable brilliancy and much musical feeling. In fact he was at his best in his general performance." In the words of the Times, "Elman delighted his admirers with the serene style of a sonata by Handel."

NEW YORK SYMPHONY ORCHESTRA: ALFRED CORTOT, SOLOIST

Damrosch's Sunday afternoon orchestral seances at Aeolian Hall are of a particularly intimate nature, a sort of a large family affair, and as such they have an air and atmosphere no other symphonic gatherings for grown-ups seem to possess in this town. The Damrosch remarks to the audiences, now admonitory, now instructive, and again merely social and merry, have come to be looked upon as part and parcel of his attentions to his regular subscribers. The audience likes the informality of the leader and he enjoys the close communion with his listeners.

Alfred Cortot, the soloist of the concert last Sunday, gave Saint-Saens' C minor piano concerto, a smooth, facile and interesting reading, filled with details of technic, tone, and interpretation that held his hearers absorbed during the entire performance and caused them to overwhelm the player with approbation. Cortot is a delightful piano artist, but apart from the lovely things his fingers cajole from the instrument, his mind also is active and stimulative and in consequence his audience gets from him much more than merely satisfaction for the ear. He is one of the abiding pianistic favorites here.

A very melodious, fluently written and beautifully harmonized suite for string quartet and string orchestra, by Scalero, showed that there are modern composers now and then who can avoid noise and discord and are not afraid or ashamed to write tuneful measures.

Ravel's "Le Valse," sensuous and subtle, and Glazounov's fifth symphony, bright and cheery, completed an afternoon of attractive music exceptionally well chosen and excellently played.

ISA KREMER

For three successive Sunday afternoons Isa Kremer, the international balladist, has drawn large audiences to Carnegie Hall for her recitals of ballads and folk songs. Unlike at her previous appearances, on November 12 she neglected to program any numbers in English. However, as an encore, she sang "Butterflies," in our native tongue, much to the delight of the audience. Miss Kremer is, without doubt, an exceedingly interesting artist. Her voice, arms and hands are at all times so expressive that even if one does not understand the language in which she is singing the content of the song is clear. In "The Song of the Hours," sung in French, Miss Kremer did some especially fine work, entirely catching the spirit of the song. The folk song of Greek sailors, a tarantella and "Yasminah," are but three other numbers which deserve special mention. Miss Kremer is a great favorite with European audiences, and it is safe prophecy to predict that before she completes her American tour she will be equally popular in this country.

Yasha Bunchuk, cellist, was the assisting artist, and because of his fine artistry, well deserved the hearty applause given him. The accompanists of the afternoon were both excellent, Gregory Davidoff for Mr. Bunchuk and Kurt Hetzel for Miss Kremer.

Alice Garrigue Mott and Ambrose Cherichetti

A protégé of the Mendelssohn Club of Rockford, Ill., Ambrose Cherichetti was engaged to appear at this season's recent opening of the Artist Course, a series given each winter by the club, of which Mrs. Chandler Starr is president. The members, the audience and the Rockford press upon this occasion accorded him much praise for

his superior tenor voice and art. Cherichetti was heard in arias from "Boheme," "Homing" (Del Riego) and "The Birth of Morn" (Leoni).

Born in Como, Italy, Ambrose Cherichetti fortunately possesses the true Italian voice. The quality is musical, in soft, sweet and vital tones. An unusual range has he, which he uses with perfect freedom in both lyric and dramatic music, operatic and song selections. Cherichetti's singing always appeals to his audience, because of the heart and intelligence expressed through his inspired love of song.

Mrs. Chandler Starr and the club members believed so strongly in the ultimate success of Ambrose Cherichetti that they sent him to Alice Garrigue Mott of New York for instruction in all branches of the art required for an operatic and concert career. As a result, daily lessons for sixteen months prepared him for his desired success.

The Toledo local papers spoke enthusiastically of Cherichetti's singing, a few lines of which are quoted herewith: "Rich tenor voice, in which he shows increasingly the excellent tutelage which he has had." "His diction has improved decidedly." "His voice was especially pleasing last evening, the tones were rounded and full and delightfully rich in quality." "The audience expressed its liking for the singer with enthusiastic applause and would have appreciated more encores."

Ambrose Cherichetti will fill engagements in the middle West during the early winter months.

Many Dates in Northwest for Althouse

Paul Althouse, the Metropolitan tenor, who is now returning to the United States from Australia where he has been singing in concert with Arthur Middleton, will sing in Cheyenne, Wyo., on February 5; 7, Billings, Mont.; 9, Great Falls, Mont.; 12, Missoula, Mont.; 13, Moscow, Idaho; 16, Seattle, Wash.; 20, Salem, Ore.; 21, Eugene, Ore.; and 25, Portland, Ore., before going into middle Western territory. Many of these engagements will be re-engagements from last season on account of the tenor's growing popularity in that section of the country.

Esperanza Garrigue Resumes Teaching

Esperanza Garrigue has returned from Europe and is again teaching at her Metropolitan Opera House building studios. Mme. Garrigue is making her home this winter at the Hotel Navarre.

Dobkin and Myra Hess in Joint Concert

Dmitry Dobkin, Russian tenor, will appear in joint concert with Myra Hess, English pianist, in the South during February.

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INTERNATIONAL TRIBUTE WEEK A DEDICATION TO HENRY BARNES TREMAINE

Beginning November 20 All Music Loving Countries Will Honor One of the Foremost Figures in the Progress of the
Player Piano—Thirty-fifth Anniversary with The Aeolian Company and Twenty-fifth Anniversary as the
Company's President—Special Musical Programs Arranged

The dedication of a week of music to be known as International Tribute Week, to Henry Barnes Tremaine, president of The Aeolian Company, brings to light for the first time, the identity of the man who has made such a great contribution to opening up a new realm of music. During the week of November 20, all music-loving countries will unite to honor Mr. Tremaine, who, thirty-five years ago, saw a sound idea in a crude reed instrument and through his vision and perseverance, carried it step by step, through many stages of development until today, as the player piano, it is a universal means for contact with music.

A number of artists and patrons of music who have long known and understood Mr. Tremaine's achievements, have formed themselves into a Committee of One Hundred to recognize him publicly as a leader of a new phase of musical progress—namely the ability to produce musical tone without recourse to the highly trained nerves and muscles possessed by a small minority of people.

The week of November 20 has been selected for International Tribute Week because during that time will occur Mr. Tremaine's thirty-fifth anniversary with The Aeolian Company and his twenty-fifth year as its president. Never before in the history of music, perhaps, has a musical event of equal magnitude or significance been attempted. England, Japan, Spain, France, Canada, the Argentine and Mexico are some of the countries which will co-operate with the United States in honoring the man who is devoting his life to enriching human enjoyment through the embodiment of an idea.

International Tribute Week will open with a world-wide concert on Monday and during the week there will be daily concerts and recitals in theaters, halls, schools and in private homes throughout the world. Special programs have been prepared in conjunction with leading musical authorities in the United States, suggested programs having been sent to form the basis of the local Tribute Week observance.

Among the outstanding events in New York City will be a series of recitals and an exhibition of historic musical instruments in Aeolian Hall. The exhibition will trace each step of the growth of the Duo-Art Piano from the first use of a string to produce a musical tone to its present form. The collection has been gathered from many sources and will be one of the most complete ever assembled. Among the instruments will be the musical bow of prehistoric times—the first rude effort toward musical expression; the monochord, which followed it, also a product of prehistoric days; the psaltery of Biblical times; the dulcimer, the virginal and spinet, the clavichord and harpsichord from which came later the pianoforte; then the organette from which grew the orchestrion, the highest type of "Aeolian," from which The Aeolian Company takes its name. The Aeolian Pipe Organ, the first pipe organ to incorporate the roll-playing principles, brings the collection up to fairly modern times. The Pianola attachment takes it a step further; the Pianola-Piano containing the roll apparatus was the next logical development. The name Piano was gradually dropped and the term Pianola coined by Mr. Tremaine himself, has since been adopted into the language of every civilized country to identify expression of the Player-Piano idea.

The original Pianola from which the present industry has grown, will be presented to the Smithsonian Institution during International Tribute Week.

The calendar for the week includes the following:

MONDAY, International Music Day, when world

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wide concerts will give international significance to the opening day.

TUESDAY has been set aside as Home Music Day to emphasize generally the importance of the right kind of music as an inspiration in daily life. Compositions designed to appeal to children will be played in special musicals for them. Among these have been suggested: Sternberg's "The Clown," MacDowell's "Bre'r Rabbit," Maeterlinck's "The Blue Bird," Schumann's "Album for the Young," Grieg's "Peer Gynt Suite," and many others.

WEDNESDAY will be Paderewski Day in recognition of Paderewski's reappearance on the concert stage in New York. At three o'clock in the afternoon when he will play in person in Carnegie Hall, his "Minuet" will be played the world over. Millions of persons will be able to listen to Paderewski's own performance by means of the Duo-Art for which he records.

THURSDAY will figure as Duo-Art Day in International Tribute Week and first place will be given in world-wide concert programs, to the instrument which embodies the original player piano idea in its



HENRY BARNES TREMAINE.

highest form. On this day also will be announced the winner of the prize essay contests which have been conducted in the schools for the best 1,000 word composition on the relation of the Duo-Art to music in the home. Duo-Art concerts will be held in many high schools.

FRIDAY, The works of the greatest composers and interpreters of all times will form the basis for music events on Friday, Great Master's Day.

SATURDAY, the closing day, will be given over to community celebrations of local music and musicians through musical festivals and pageants.

Heads of music departments in schools and colleges throughout the United States and great teachers of music in leading institutions of Europe have expressed a desire to help make International Tribute Week a success. Sir Alexander Mackenzie, principal of the Royal Academy of Music in

London; Sir Hugh Allen, principal of Royal College of Music in London; Alfred Cortot and Isidor Philipp of the Paris Conservatoire; Prof. Edward Dickinson of Oberlin, and Prof. Walter R. Spalding of Harvard, are among the musical educators who are members of the Committee of One Hundred.

Other members of the group in this country include Walter Damrosch, Ignace Paderewski, Josef Hofmann, Harold Bauer, Rudolph Ganz, Percy Grainger, Leopold Stokowski (conductor of the Philadelphia Orchestra), Pierre Monteux (conductor of the Boston Symphony Orchestra), United States Senator William M. Calder of New York, Mrs. Charles H. Ditson, Frederick Steinway, Melville E. Stone and Norman Hapgood. Cecile Chaminade, Ethel Leginska, Vladimir de Pachmann, Cyril Scott, Eugene Goossens and Sir Landon Ronald are among the members of the European branch of the committee.

Boggetti Artist Heard in Witherspoon Hall

It was a very large audience which was on hand for the song recital given by Sara Stein in Witherspoon Hall, Philadelphia, on November 8, and that the young artist made a favorable impression was demonstrated by the spontaneous applause with which she was received. Miss Stein is an artist pupil of Giuseppe Boggetti, the well known vocal teacher of New York and Philadelphia, which means that she has received thorough instruction in the vocal art. Her technique is well developed and her voice, of naturally pleasing quality, will undoubtedly increase in power and volume as her art matures. It is Mr. Boggetti's intention to take Miss Stein to Europe next season for appearances in concert and opera, and upon her return to this country there is every reason to believe that she will take her place among the prominent musicians of the day.

The program presented by the young artist at this recital was a well selected one and met with the hearty approval of the audience. There were operatic arias, songs by classic and modern composers, as well as a group of folk songs—Bohemian, Russian and English. Perhaps the numbers which were most appreciated by the audience were Handel's "Care Selve," Catalani's "Ebben? ne andrò lontana," "Pleurez, pleurez mes Yeux," from Massenet's "Le Cid," Rimsky-Korsakoff's "Eastern Romance," all of the folk songs, and Campbell-Tipton's "The Crying of Water." Miss Stein concluded her program with a group of songs by American composers, namely, Henry Hadley's "Make Me a Song," Campbell-Tipton's "The Crying of Water" already mentioned, and Frank La Forge's "Song of the Open." Friends of the soprano showed their appreciation of her art by showering her with flowers. Mary Miller Mount was the efficient accompanist at the piano.

New Yorkers also will have an opportunity of hearing Miss Stein in recital this season.

Helena Marsh to Sing Three Times Within Four Days

Helena Marsh will give three concerts within four days from November 20 to 23. On November 20, she will sing in Sunbury, Pa.; 21, at Lebanon, Pa., and on November 23 at Bethlehem, Pa.

Willeke Soloist With Philharmonic

Willem Willeke will be soloist with the Philharmonic Orchestra at Brooklyn on November 18 and will be heard in recital in Pittsburgh on December 1. The Elshuco Trio, of which Mr. Willeke is cellist, will give a recital in Scranton, Pa., on November 28.

Theo Karle to Begin Concert Tour

Having completed a long series of records for the Brunswick, Theo Karle has started on a concert tour which will take him to the coast. With Thomas George at the piano, Mr. Karle will inaugurate his season on November 17 at Monessen, Pa.

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Mezzo Soprano Desires to Bring Opera Within the Reach of Students and Music Lovers to Whom It Is Now a Luxury

Clair Eugenia Smith, mezzo-soprano, recently interviewed at her beautiful New York apartments, was found enthusiastically preparing for a busy 1922-23 season. Mme. Smith returned from abroad in October, after several months spent in various European capitals, her itinerary naturally including Oberammergau.

"The Passion Play is unforgettable," she said. "Even had one not been told, one would know that these people had actually lived their roles, had grown into them in

tions carries an appeal where our greater appeal often fails. One of my most cherished dreams," she exclaimed with a charming air of secrecy, "is, at a not too distant time, to produce opera here as I have found it given in Europe, bringing it within the reach of the students and music lovers to whom it is now an altogether prohibitive luxury. But of course just now dreams will have to wait. The stern reality of preparing my programs must take their place."

From the standpoint of a mere interviewer it would seem this young artist has everything that makes for success—musical gifts, magnetic personality, ambition and capacity for work; and, what is of vast importance, material though it may seem, ideal surroundings in which to work. One does not wonder at the enthusiasm with which she is entering upon the season's engagements.

Associated with Mme. Smith is her accompanist and secretary, Virginia Snyder, a pianist of marked gifts. Miss Snyder's sincere, sympathetic work and excellent musicianship make her a valuable aid to any artist with whom she is associated.

B. G.

At Home Musicales at Saenger Studio Throughout Season

Thursday evening, October 9, marked the opening of a series of informal "At Home" receptions to be given by Mr. and Mrs. Gustav Saenger and Augusta Gloria Marks at the Saenger Studio, 25 Fifth Avenue, New York, throughout the season. The congenial atmosphere prevailing at this comfortable home, as well as the cordial hospitality extended by the hosts, has long since established this studio as a meeting place of artists and writers of prominence and distinction.

A large number of personal friends and artists gave the first of these gatherings a truly festive character. Prominent among the invited guests were: Betsy Lane Shepherd, soprano, who was heard during the evening in several songs, admirably sung; Josef Borisoff, the Russian violinist, and his charming wife, Nicolai Berezowski, a new Russian violinist, who has just come to America and who was heard to advantage on this occasion; Jessie Deppen Ball, pianist and composer; Rae Eleanor Ball and Joseph Ball, cellists; Margaret Ball; Edith Marion, Herbert F. Peyser, Christopher Hayes, Mrs. Van Kirk and Mr. and Mrs. Neus.

There was considerable music throughout the evening, and in addition to Miss Lane's singing and Mr. Berezowski's violin playing, a number of novel violin and cello duets by Rae Eleanor Ball and Joseph Ball, as well as a group of songs by Edith Marion, a gifted young soprano, were highly enjoyed.

Early November gatherings at the Saenger studio included a second "At Home" on Saturday evening, November 4. Another event of particular interest took place on Monday evening, November 6, with Cecil Arden, of the Metropolitan Opera House, as the guest of honor. The evening proved an exceptionally agreeable one and will long be remembered by those who were present. The outstanding interest of the evening, of course, was centered in Miss Arden and particularly in a group of songs which she had graciously consented to sing. William Simmons was also heard to excellent advantage in a group of songs. He was in excellent voice and impressed his hearers as usual with the volume and quality of his splendid voice. Josef Borisoff, the Russian violinist, played a group of attractive shorter pieces, and Madeleine Marshall contributed to the evening's musical enjoyment with a number of Chopin's preludes and an excellent performance of Bach's chromatic fantasia and fugue.

Among the invited guests to the latter affair were: Mr. and Mrs. Henry Hadley, Mr. and Mrs. Walter S. Fischer, Mr. and Mrs. George H. Hilbert, Mr. and Mrs. August Martin, Mr. and Mrs. Carl Hoehn, Mr. and Mrs. Joseph Borisoff, Emilie Frances Bauer, Marion Bauer, Christopher Hayes, Mrs. Van Kirk, Herbert F. Peyser, Miss Guggenstein, Edith Marion, Mr. Harris and A. Walter Kramer.

Acclaim for Another Gescheidt Artist

Alfredo Valenti, who is engaged for all the leading basso roles with the National British Opera Company of England, is now touring Scotland.

The most exacting critic of the British Kingdom says of him: "The performance got distinction from Alfredo Valenti's Mephistopheles. It was in a new vein. One always felt that Mr. Valenti's Mephisto was an ironist, and thus one saw a cultivated interpretation endow a character in opera with a substantiality not expressed by the composer." His description of the voice quality was



F. Batelli Portrait

ALFREDO VALENTI.

that he sang with "the true Italian bel canto." "Mr. Alfredo Valenti sang with power and conviction as Mephistopheles." He is scoring splendid success in "Faust," "Louise," and "Der Freischütz." Mr. Valenti has exceptional capacity for opera; it is said he sings 150 roles, comprising three languages, and is trained and skilled in operatic work, with a voice of unusual brilliance, full, round and rich in quality. He also possesses splendid histrionic ability.

Mary Mellish to Be City Symphony Soloist

Mary Mellish, Metropolitan Opera soprano, has been engaged as soloist with the City Symphony Orchestra of New York, under Dirk Foch. She will appear with the new musical organization on Sunday afternoon, December 3.

McCormack in "Thanksgiving" Program

John McCormack will give another (third) concert at the Hippodrome, Sunday night, November 26, when he will offer a special "Thanksgiving" program.

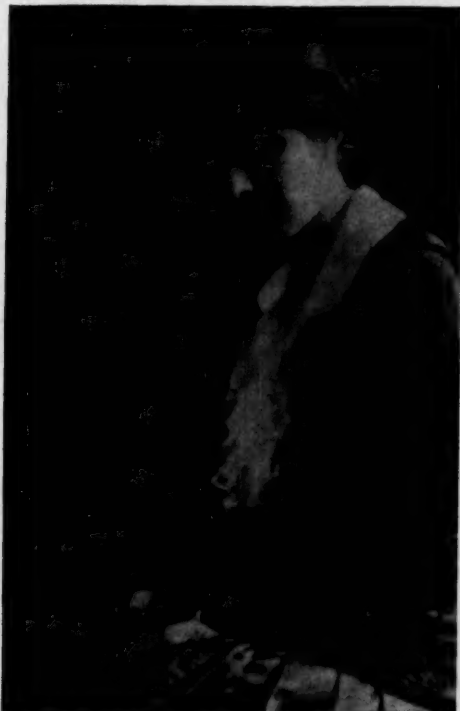


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CLAIR EUGENIA SMITH.

their daily lives. The sincerity and conviction of each portrayal made a never-to-be-forgotten impression. It is just the same atmosphere, the same living one's art that I found everywhere in Europe—a thing we in America as yet lack. Observe," she added hastily, "I say 'as yet.' And please do not misunderstand me. I am American through and through; and though I myself may speak frankly of our shortcomings, woe betide the 'outsider' who dares to do so!

"I think it a mistake for the young student to rush abroad for study when the foundational, fundamental work, and repertory too, may be so splendidly had here.



VIRGINIA SNYDER,

accompanist and secretary to Clair Eugenia Smith.

But as a country we are too young to have created that intangible something called atmosphere. Give us time and we will develop it. Until that time comes, however, I feel that a period of study abroad is invaluable, if not absolutely essential, to the serious artist."

This earnest young singer has proved the worth of her convictions, having spent considerable part of her vacation time in study in Paris and Italy, where she expects to return later on.

Mme. Smith speaks with much interest of opera as given abroad. "True there is not found the lavishness of production to which we are accustomed here, though I heard one performance of 'Samson' in Paris which surpassed anything I have yet seen from a spectacular standpoint. But for the most part the very simplicity of their produc-

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Adagio, ma non troppo Rudolf Friml

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SAN CARLO OPENS TWO WEEKS' SEASON AT BOSTON OPERA HOUSE TO CAPACITY AUDIENCE

Familiar Operas Well Performed—Humorous Music of Saint-Saëns Played by Boston Symphony—McCormack Again—Hutcheson Begins Recitals—Katherine Bacon Pleases—Carmela Ippolito with Orchestra—Other News

Boston, November 12.—After a number of highly successful engagements in New York, Rochester and Montreal, the San Carlo Grand Opera Company opened a two weeks' season in this city Monday evening, November 6, at the Boston Opera House. The operas and casts for the first week were as follows: November 6, Verdi's "Aida," with Mmes. Rappold and Cisneros, Messrs. Salazar, Valle, De Biasi and Cervi; 7, Verdi's "Rigoletto," with Mmes. Lucchese and DeMette, Messrs. Barra, Bonelli and De Biasi; 8 (afternoon), Offenbach's "Tales of Hoffmann," with Mmes. Lucchese, Charlebois, DeMette, Messrs. Boscacci, Valle and De Biasi; 8 (evening), Puccini's "Tosca," with Anna Fitzu, Messrs. Salazar and Valle; 9, Puccini's "Madama Butterfly," with Mmes. Miura and Klinova, Messrs. Barra, Bonelli, Cervi and Curci; 10, Bizet's "Carmen," with Mmes. Ferrabini and Charlebois, Messrs. Farnadas, Valle, De Biasi and Cervi; 11 (afternoon), Gounod's "Faust," with Mmes. Charlebois and Klinova, Messrs. Scott, Boscacci and Bonelli; 11 (evening), Ponchielli's "La Gioconda," with Mmes. Rappold, DeMette, Klinova, Messrs. Barra, Valle and De Biasi.

The Opera House was filled to overflowing with an enthusiastic audience, while hundreds were turned away—a good omen for the coming visit of the Chicago Civic Opera Company. Mr. Gallo's forces had left a favorable impression after their highly successful visit to this opera-starved city last year, and the spontaneity of the applause last Monday evening testified unmistakably to the general appreciation of the little impresario's noteworthy accomplishment. It is indeed an achievement to give praiseworthy performances of opera in the grand manner with prices not exceeding three dollars—and emerge on the right side of the cash account. Mr. Gallo has assembled a commendable ensemble, including skillful singers, supplemented by guest-artists of relatively greater repute for special performances, a well-trained chorus, a generally adequate orchestra and of equal, if not greater importance, admirable and resourceful conductors in Peroni and Franchetti.

Verdi's perennial favorite, "Aida," inaugurated the season and, notwithstanding its popular appeal, Mr. Gallo's choice was not altogether wise. A spectacular music-drama, it requires for its effective production sumptuous settings, singers of the first rank and, most vitally, an adequate orchestra. At the performance of last Monday evening the leading singers—particularly Mme. Rappold in the title role, Mmes. Cisneros as Amneris and Mr. Valle as Amonasro—sang and acted their parts acceptably; the settings were conventional though satisfactory and the chorus was worthy of praise; but the orchestra of thirty-five men was altogether inadequate, notwithstanding the magnificent efforts of Mr. Peroni, the excellent principal conductor of the company. Be that as it may—the large audience was exceedingly enthusiastic, recalling the principal singers again and again.

Space limitations prevent an elaborate account of the week's performances. Although Mr. Gallo strives mainly for the ensemble effect, a word of praise is richly deserved for the leading singers of his well balanced organization. Thus, Mmes. Lucchese, Rappold, Cisneros, Fitzu, Miura, DeMette and Ferrabini (whose extraordinary portrayal of Carmen again stirred press and public to admiration), and Messrs. Barra, Scott, Boscacci, Bonelli, Valle, Cervi, Curci and De Biasi sang and acted with intelligence, skill and authority, generally winning the vigorous applause of their hearers.

All in all, it has been an interesting week, and Mr. Gallo is to be congratulated on the fine success which he continues to have in this city.

HUMOROUS MUSIC OF SAINT-SAËNS PLAYED BY SYMPHONY.

At the fourth pair of Boston Symphony concerts, Friday afternoon and Saturday evening, November 3 and 4, in Symphony Hall, Pierre Monteux conducted for the first time in Boston the posthumous score of the late Camille Saint-Saëns, "Carnival of the Animals." This ingenious and ironical burlesque of the menagerie was familiar to Mr. Monteux, since he played viola in one of the two string quartets in an early performance under the composer at the semi-private Parisian society "The Trumpet." Although the imitation of sounds has been called the lowest form of musical expression, the Gallic touch of M. Saint-Saëns is so delightfully subtle and delicate as to make ridiculous any possible charge of an offense against taste. The piano parts were skillfully played by Messrs. DeVoto and Stevens, while the virtuosos of the orchestra had ample opportunity to display their prowess—notably Mr. Laurent in "The Aquarium," Mr. Kunze in "The Elephant" and Mr. Bedetti in "The Swan." Puritan repressions and austerities were forgotten and the audience laughed out loud. It is to be hoped that Mr. Monteux will repeat the piece.

Another novelty at these concerts was the first performance locally of Griffes' "Clouds" and "The White Peacock" music of sensuous imagination and color, which deepened the splendid impression made by "The Pleasure Domes of Kubla Khan," and made more regrettable the untimely end of this most promising of American composers.

Brahms' fourth symphony, which represented perhaps the blossoming of his powers, and Glazounoff's stirring symphonic poem of the Slavic hero, "Stenka Razin," were the other numbers of this very interesting program.

BRASLAU AND GOGORZA AT SUNDAY CONCERT.

Sophie Braslau, contralto, and Emilio de Gogorza, baritone, divided an interesting program at the second concert

of the Steinert series Sunday afternoon, November 5, in Symphony Hall. Miss Braslau was heard in the following songs: "Come to Me Beloved," seventeenth century; "Furibondo," Handel; "Gretchen am Spinnrade," "Der Leierman," "Ungeduld" and "Erlkoenig," Schubert; "Indian Serenade," Josten; "I Passed by Your Window" and "Thou Art Risen My Beloved," Coleridge-Taylor. Mr. Gogorza sang these pieces: "Where'er You Walk," Handel; "Iphigenie en Aulide," "Diane Impitoyable," Gluck; "La Fuite de la Lune," "Symphony in Yellow," and "An Old Song Resung," Griffes; "Invictus," Huhn; "Roses du Soir," Aubert; "Complainte de la Glu," Chapuis; "La Gitana Solea," arr. by Hernandez; "Ay," Serenata Andaluza, Hernandez; "Cancion del Amor Dolido," "El Amor Brujo," De Falla.

Mr. Gogorza's singing is always thoroughly satisfying, whether from the point of view of voice and vocal ease, diction, musical sensibility or taste. Add to these characterizing genius and it is easy to understand his firm hold on a discriminating public. Miss Braslau has already become a favorite in this city. The quality and range of her voice and her splendid abilities as a dramatizing singer enable her to present interesting interpretations of her songs. Her singing is marred occasionally by a tendency to force her tones, a defect traceable not to any inherent vocal difficulty but rather to a possible excess of zeal in transmitting her conception of the composer's message. Both singers were warmly applauded and recalled.

ERNEST HUTCHESON BEGINS HISTORICAL RECITALS.

On Saturday afternoon, November 4, in Jordan Hall, Ernest Hutcheson, pianist, gave the first of a series of five piano recitals designed to illustrate the development of piano music from Bach to Liszt. Mr. Hutcheson's first program was naturally devoted to Bach, and included these pieces: English suite in G minor; preludes and fugues from "The Well Tempered Clavichord" (Part I, Nos. 21, 8, 3; Part II, Nos. 9 and 12); the Italian concerto; four inventions (E minor, C major, F major, F minor), and the chromatic fantasia and fugue.

Mr. Hutcheson was well and favorably remembered in Boston and a good sized audience was on hand to greet him. Possessing a keen sense of musical design, his playing has always been marked by clarity as an outstanding trait. This quality, combined with others equally indispensable to convincing interpretation, enabled him to reveal Bach the contrapuntal master, Bach the poet. Mr. Hutcheson was heartily applauded by his hearers. The next recital, which will be devoted to Beethoven, is eagerly anticipated by the pianist's admirers in this city.

MCCORMACK SINGS.

John McCormack returned to Boston for the second concert of this season, Friday evening, November 10, in Symphony Hall. Mr. McCormack sang his customary program, consisting of old airs, art songs and ballads and Irish folk tunes. Two pieces, heard here for the first time, were Arthur Foote's "Song by the Mill" and H. O. Osgood's "The Little Trees," both pieces winning an immediate response from the audience. As usual, a capacity audience which filled every inch of available space in the hall greeted the popular tenor, and encores were plentiful.

HUBBARD PUPILS SCORE IN PORTLAND.

A successful program was given in Portland, Me., November 1, by Georgina Shaylor and Charles Stratton, both artist pupils from the Hubbard Studios.

Miss Shaylor, who has been studying under Vincent V. Hubbard, chose for her program two song groups with numbers by Holmes, Leroux, Moussorgsky, Gretchaninoff, Kramer, Cadman, Watts and Curran, and the aria, "Lieti Signor, Salute!"

"She sings with much artistry" wrote the critic of the Portland Evening Express, "and displays a mellow, smooth contralto of good range and rich quality. There is no effort to strain the voice and the singer's method is admirable, showing the results of intelligent application and skilled instruction."

Mr. Stratton, who is a pupil of Arthur J. Hubbard, used the Bach aria, "My Dearest Jesu, I Have Lost Thee," "Le Reve" from "Manon," a group of negro spirituals arranged by Charles F. Manney, and songs by Respighi, Georges, Watts, Clarke and Schindler.

"Mr. Stratton is a thorough student of his art," commented the reviewer of the Evening Express; "his voice is a powerful dramatic tenor and he gets very unusual effects. He has true musical feeling, a magnetic personality and gives to each song its proper atmosphere. He added to the success of the recital by his unusual gifts as a vocal interpreter and decidedly made a great hit with the hearers."

KATHERINE BACON PLEASES IN RECITAL.

Katherine Bacon, pianist, gave a recital Monday afternoon, October 30, in Jordan Hall. Her program comprised the following numbers: Fantasia and fugue in G minor, Bach-Liszt; twenty-four preludes, op. 28, Chopin; "Auf dem Wasser zu Singen," "Hark, Hark, the Lark," and "The Erl-King," Schubert-Liszt; "Pagodes," "La Soiree dans Grenade," "Jardins sous la Pluie" (Estampes), Debussy, and "Etude en forme de Valse," Saint-Saëns. Miss Bacon proved herself a pianist of possibilities. She has a serviceable technic and is obviously musical. At present she is most effective in pieces requiring dramatic effect. It took courage to play all the Chopin preludes, but Miss Bacon

proved equal to the task, giving each one its well defined individuality. She made a favorable impression on her audience.

CARMELA IPPOLITO PLAYS WITH PEOPLE'S SYMPHONY.

Carmela Ippolito, the talented Italian violinist was the soloist at the third concert of the People's Symphony Orchestra, Emil Mollenhauer, conductor, Sunday afternoon, November 5, at the St. James Theater. She gave a splendid performance of Bruch's familiar concerto in G minor, proving anew her admirable qualities. Her playing was marked by a high degree of technical facility, unusually fine musicianship and more Latin ardor than she has hitherto displayed. She was vigorously applauded and recalled. The orchestral numbers were Schumann's songful fourth symphony, Chabrier's stirring overture to his opera "Gwendoline," and Svendsen's "Kronungs Marsch."

TO GIVE CONCERT FOR GERICKE.

Word has reached Boston that Wilhelm Gericke, the celebrated conductor who is generally credited with first establishing the lofty standards of the Boston Symphony Orchestra, is now, at the age of seventy-eight, poverty stricken in Vienna. According to reports, Mr. Gericke's funds were invested in Austrian securities, and the steady decline of kronen has practically wiped out his income. It is therefore gratifying to note that the Symphony Orchestra will give a special concert for his benefit, Thursday evening, December 5, in Symphony Hall. It is planned to create a fund to relieve Mr. Gericke's distress, and private subscriptions have already been received towards that fund.

SYMPHONY ORCHESTRA RETURNS FROM FIRST TRIP.

The Boston Symphony Orchestra has returned from its first trip outside New England, and reports indicate that the concerts given were highly successful. The orchestra was heard in Hanover, Montreal, Toronto, Rochester, Buffalo and Ithaca. Frieda Hempel assisted as soloist in Montreal and Toronto.

MONDAY EVENING SYMPHONY CONCERTS TO HAVE NOTED SOLOISTS.

The series of five extra Boston Symphony concerts which were started last year have been so highly successful that they are to be repeated during the present season. They will take place in Symphony Hall on Monday evenings, as before, and indeed have come to be known as the "Monday Evening Concerts." The dates will be as follows: December 11, January 29, February 19, March 28 and April 23.

Pierre Monteux will present symphonic programs, giving emphasis to the established masterpieces of the orchestral repertory. A notable list of soloists will add to the interest of each concert. They will include two pianists—Ernest Schelling, known as a composer as well as a virtuoso of rare brilliance, and Magdeleine Brard, the young French artist, who surprised Boston by the maturity and beauty of her playing when she appeared as a prodigy two years ago. The singers will be Ester Ferrabini Jaccia, the noted operatic soprano, and Florence Macbeth, likewise a soprano, who is one of the leading singers of the Chicago Opera. There will be one violinist, Renée Chenet, who has not yet appeared in Boston, but of whom enthusiastic reports come from elsewhere.

FLINT PUPILS WINNING SUCCESS.

Willard Flint, the widely known basso and voice teacher, is already booked up for another of his active seasons, as also are a goodly number of singers of distinction who are working with him and who credit their success to his teaching. Prominent among them is Margaret Miller Henry, one of Boston's most popular sopranos, who is in great demand, and so much so that at each appearance she almost invariably books a return date. Mrs. Henry is also a busy and successful teacher.

Marguerite Porter, another favorite, also a soprano, was on tour last summer with the Boston English Opera Company and won instant favor with her fine work, with the result that she was reengaged for a tour of several weeks for this season.

Marion Aubens Wise, a mezzo-contralto with an unusually fine voice, has made many appearances in concert and oratorio with unvarying success, and already has a large number of dates booked for the season.

Henry Jackson Warren, who has had no other teacher than Mr. Flint, has met with flattering success. His voice is a big baritone of fine quality and he sings with marked intelligence.

William Gustafson, who has become well and favorably known during the past two years as a basso of leading roles in the Metropolitan Opera, has had practically all his vocal training with Mr. Flint, and he attributes his ability successfully to withstand the severe tax upon his voice demanded by the difficult rôles he has sung, to the sound principles of that training. That he has proved himself equal to his task is evidenced by the fact that he has a renewed contract with the Metropolitan covering several years.

These artists all heartily endorse Mr. Flint's sound teaching, and he feels justly proud to have been instrumental in their success.

J. C.

Arthur Rubinstein Here November 16

Arthur Rubinstein, Polish pianist, will arrive in this country for his American tour on the Munson Line S. S. "American Legion," due today, November 16, after a six months' tour of South America.

Mona Bates Heard in London

Mona Bates, the Canadian pianist, gave a recital at Aeolian Hall, London, England, on November 9. She will return to New York about the end of November.

RICHARD CROOKS

TENOR

Booked for New York Symphony Concerts (6), New York Oratorio Society, Buffalo Orpheus, Spartanburg Festival, etc.

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MINNEAPOLIS HAS A SURPLUS OF MUSICAL ATTRACTIONS

Two Symphony Concerts, Galli-Curci, Farrar, Thibaud, Elman and Several Local Musicians, All Within Five Days, Keeps Music Lovers Busy

Minneapolis, Minn., November 10.—Two world-famous prima donnas, two equally famous violinists, two symphony concerts, and sundry musical events of minor importance, all within the space of five days, is a good deal, even for music-loving Minneapolis; nevertheless capacity houses were the rule without exception at all these events.

Locally the most important was the second regular concert by the Minneapolis Symphony Orchestra, with Henri Verbrugghen as guest conductor, on November 3, at the Auditorium. The orchestra played in superb fashion Goldmark's overture to "Sappho," and the symphony by Cesar Franck. The overture was a novelty for Minneapolis. The symphony was given a magnificent reading and earned for conductor and orchestra a well deserved ovation.

Again, for the third time, the orchestra was regrouped. Mr. Verbrugghen has some original ideas in that direction, and would like to group the orchestra to suit the exigencies of every individual orchestral score. One thing is certain, these regroupings of the orchestra for different works have helped the orchestral tone materially.

Jacques Thibaud, violinist, was the soloist. A concerto in G minor, which Bach had transcribed from its original violin version for the piano, and which Tivadar Nachez in turn had reconstructed to its original violin form, was the vehicle for the demonstration of his art. The audience was not slow in showing its appreciation. After storms of applause, Mr. Thibaud played Saint-Saëns' "Havanaise" with orchestral accompaniment. This had only the effect of stimulating the audience to greater demonstrations which subsided finally only after the artist had played several more encores with piano accompaniment.

THIRD POPULAR CONCERT.

On Sunday afternoon, November 5, Mr. Verbrugghen presented an ideally "popular" program. Rossini's perennial overture to "William Tell," Schubert's "Unfinished," and finally Sibelius' "Finlandia," together with Liszt's concerto in E flat, comprised a program which drew a full house. Mr. Verbrugghen has accustomed his Minneapolis audiences by this time to expect fine things, and no one was disappointed. The orchestra played better than ever. Mollie Margolies, who negotiated the solo part in the piano concerto, possesses a sure and fluent technique, and was forced to play several encores.

ELMAN OPENS UNIVERSITY SERIES.

As for several years past, the music department of the University of Minnesota is this year again offering a most excellent series of concerts and recitals by foremost artists under the direction of Mrs. Carlyle M. Scott. The first concert of the series, which was scheduled for October 31, on account of Mischa Elman's sudden indisposition did not take place until November 2. A capacity house greeted the virtuoso, and enthusiasm ran high. A novelty on the program, which was especially interesting, was a suite, "Much Ado About Nothing," by Erich Korngold. Many encores were given, and Josef Bonine, who presided at the piano, came in for a share of the applause.

The University is announcing a chamber music course to be presented in the new music hall. It will consist of the Hinshaw Opera Company in Mozart's opera comique, "Cosi Fan Tutte," the Flonzaley string quartet, and the London String Quartet. Thus the university is sponsoring two fine courses this year. A commendable feature of these courses is the low price charged for season tickets.

FARRAR IN MASTER ARTIST COURSE.

The first concert in the Master Artist Course, which Richard J. Horgan is presenting at the Auditorium, took place November 1 when Geraldine Farrar presented the program. The diva was assisted by Henry Weldon, bass-cantante, who is the possessor of a resonant voice, and who sang in straightforward manner an aria from Meyerbeer's "Robert le Diable," several French and American songs, also Schumann's "The Two Grenadiers," and Joseph Malkin, a fine cellist, who played the first movement from Goltermann's concerto in A minor and several smaller numbers. Claude Gotthelf proved himself an excellent accompanist and musician.

MINNESOTA COLLEGE SCHOOL OF MUSIC.

Openings seem to be the order of the day, and Minnesota College School of Music, under the direction of LeRoy Carlson, gave the first of a series of artist and faculty concerts to be offered throughout the year, on November 7. It was in the nature of an organ recital given at Grace Lutheran Church by Gerhard T. Alexis, who proved himself a fine organist and musician. An interesting program contained a MS. from the organist's own pen, entitled "Supplication," which showed considerable talent for composition.

GALLI-CURCI'S HOME COMING.

One of the gala events of the season was the Galli-Curci recital at the Auditorium, November 6. The house was packed from pit to dome, and every available inch of space on the stage was occupied by eager listeners and spectators. Hundreds were turned away at the box office. Since Amelia Galli-Curci became Mrs. Homer Samuels, Minneapolisians have taken great pride in claiming her as their very own, and thus her recital took on the nature of a home-coming celebration. The diva was in glorious voice. She sang four arias from operas by Bizet, Meyerbeer, Gounod, and Bellini, besides songs in English, French, Spanish, and German. She added no less than eleven encores, a good many of which were old familiar airs. Homer Samuels in the double capacity of accompanist and composer—the program contained a song of his composition entitled "Pierrot"—received a good deal of enthusiastic recognition from the audience, and was forced to bow his acknowledgments repeatedly. Manuel Berenguer, who played the flute obligatos to some of the arias, contributed also a couple of flute solos to the program.

THURSDAY MUSICAL PRESENTS PROGRAM.

The bi-weekly program, which the Thursday Musical gave November 9 at the State Theater, was presented by Beatrice Gjertsen Bessensen, soprano; Corinne Frank Bowen, soprano; Wilma Anderson Gilman, pianist; Minnie

Wagner, organist, and Mrs. James A. Bliss, Marion Austin Dunn and Carl Hurlbut, accompanists.

MINNESOTA MUSIC TEACHERS ACTIVE.

The executive board and the board of examiners of the Minnesota Music Teachers' Association are busy with frequent meetings. The questions of standardization and licensing of music teachers are receiving earnest and searching attention.

G. S.

Calvé at Aeolian Hall November 18

On the program of Mme. Calvé's Aeolian Hall recital, which is scheduled for Saturday afternoon, November 18, no mention is made of the Habanera and Air de Bohème from "Carmen," but it is safe prophecy to predict that she will sing both these numbers, and give in addition the "Clavelitos" of Valverde and other favorites.

A Calvé recital is a unique experience, as her admirers already know. It is also quite an informal affair, for one never knows just what Calvé may decide to do. Last season, at one of her recitals when the stagehands were not forthcoming to move the grand piano away from the glare of the footlights, Calvé accomplished the task herself, while the audience looked on delightedly. Then again, she may want to tell the audience why she wishes to change some number on the program, and forthwith she takes every one into her confidence in French so beautiful, so well articulated, that the audience understands exactly what is being said.

In her coming recital Mme. Calvé will appear in Spanish costume for that part of her program featuring the Spanish group. The beautiful Spanish comb which she will wear on this occasion is a work of art of the sixteenth century, and is of exquisite workmanship, while the black mantilla which is worn over it is likewise a Spanish heirloom.

Yvonne Dienne, the talented and sympathetic accompanist who played for Mme. Calvé last season, will again be at the piano. Mme. Dienne is an artist pupil of Cortot and has met with much success in her solo numbers which are included on all programs.

Mme. Calvé opened her season at the Portland Festival, was twice soloist with the New York Symphony, after which she left for appearances in Toronto and Pittsburgh. After her New York recital, Mme. Calvé will leave once more for the Middle West, singing in Chicago, St. Louis,

Springfield, and other points, returning to New York for her appearance at one of the Bagby Morning musicales. The month of January will be spent on the Pacific Coast.

Marie Novello Charms Toledo

Marie Novello, pianist, and Kathryn Meisle, contralto, appeared recently in Toledo, Ohio, under the auspices of the Woman's Auxiliary of the Federated Lutheran Benevolent Society at the Coliseum. Both artists made a very favorable impression.

In commenting upon Miss Novello's playing, the Times said: "There was nothing feminine about Miss Novello's work at the keyboard. She has always a robustness of tone and her technique was quite in the grand style. Looking not unlike a Roman vestal virgin, her blond hair garlanded about with a wreath of flowers, she presided at her instrument like a young priestess of her art and drew forth from the keys with her virile fingers harmonies that were compelling in their interpretation. Miss Novello played Debussy in a style peculiarly her own. The Chopin polonaise in A flat major was well executed and her lighter numbers showed considerable versatility and breadth of treatment. For encores she chose numbers by Scriabine and Cyril Scott."

Executives of National Organists' Guild Against License

The executive committee of the National Association of Organists, meeting at headquarters November 13, declared itself "not in favor" of the proposed city regulation, licensing music teachers. Those who so voted were President T. Tertius Noble, Chairman R. A. McAll, Mesdames Fox, Keator and Whittemore, and Messrs. Macrum, Fry (past president), Sammond, Russell, Adams and Riesberg. President Noble and Chairman McAll were authorized to represent the association at the meeting, scheduled for the City Hall Wednesday, November 22, and convey this action, against the proposed ordinance, to the meeting.

John Charles Thomas Begins Tour

John Charles Thomas, American baritone, left immediately after his second New York recital for California. He begins his Pacific Coast tour at Los Angeles on November 17.

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ST. LOUIS SYMPHONY SEASON HAS AN AUSPICIOUS BEGINNING

People's Course Opens Successfully—"Pop" Concert Soloists
Announced—Symphony Programs Include
Many Fine Artists

St. Louis, Mo., November 7.—The musical season in St. Louis has opened auspiciously. The Symphony Orchestra began its concerts November 5 with a popular program, which was played to a capacity audience and was the occasion of a remarkable demonstration for Conductor Ganz and the orchestra. The first symphony program will be given November 10 and 11. A good season subscription sale is reported, and a more than ordinarily excellent program is planned for the year. Conductor Ganz, who returned from Europe a fortnight ago, has brought a number of new things with him, which will be presented from time to time in the course of the season along with the older compositions.

PEOPLE'S COURSE OPENS SUCCESSFULLY.

Elizabeth Cueny began her concert season successfully on October 28, with a recital by Claire Dux, which was largely attended and greatly enjoyed. The second concert in this course took place November 4. Francis Macmillen, violinist, was the artist. His brother, S. E. Macmillen, is the manager of the St. Louis Symphony Orchestra, so that additional interest attached to the appearance of the violinist.

ERNA RUBINSTEIN HEARD IN RECITAL.

Another notable recital of this week was that of Erna Rubinstein, the young Russian violinist, which was given November 6, under the auspices of the board of directors of the Central Institute for the Deaf.

All three of the artists mentioned above were making their first St. Louis appearance.

"POP" CONCERT SOLOISTS ANNOUNCED.

The Symphony Orchestra "pop" concerts will be given with the following soloists, many of whom are St. Louis artists: Michel Gusikoff, violin; H. Max Steindel, cello; Ida Dellebonne, harp; Joseph Valesck, harp (members of the orchestra); David Pesetski, Stanley Sicher, Louise Hall and Paul Friess, pianists; Ruth Hazlett Wunder, Rose Goldsmith Mortimer, Alma Menze, Mrs. Hector M. E. Pasmezoglu and Frances Alcorn, sopranos; Fanny Louise Block, contralto, and Arthur Neely and Grant Kimball, tenors. Gladys Havens, contralto, of Kansas City, will be the first soloist of the "pop" season at the concert of November 12.

SYMPHONY PROGRAMS INCLUDE MANY FINE ARTISTS.

The following artists will be presented this year by the St. Louis Symphony Orchestra in the Friday afternoon and Saturday night concerts: Marguerite Namara, soprano; Olga Samarooff, pianist; Max Steindel, cellist; Paul Alt-house, tenor; Alfred Cortot, pianist; Jacques Thibaud, violinist; Albert Spalding, violinist; Maria Kryl, pianist; Rudolph Ganz, pianist; Michel Gusikoff, violinist; Maria Ivogün, soprano; Margaret Matzenauer, contralto, and Sergei Rachmaninoff, pianist. V. A. L. J.

Richard Crooks a New Tenor "Star"

Richard Crooks, not long ago a boy soprano in an Episcopal church, then later, after a rest while his voice was changing, a tenor in the same church, was soon discovered by those astute managers, Haensel and Jones. Soon his singing "made talk," and when Walter Damrosch heard



RICHARD CROOKS

him he was so impressed that he was engaged to sing in the "Siegfried" finale, at the two New York Symphony concerts just past, and also on the tour of concerts in important cities. The reception of this modest and able chap (he is only recently out of his teens) by the two large audiences in Carnegie Hall, New York, November 9 and 10, was commensurate with his fine success. Youth, unlimited energy, and a carefully planned program of study and progress to high ideal, this young man has.

The New York daily papers, without exception, united in praising him, his German (only recently acquired), his stage presence (he has stood before audiences ever since early boyhood), all this received acclaim. Quoting a few sentences, the American said: "The boyish tenor, Richard Crooks, took his listeners by surprise with the lyric beauty of his voice, and the assurance with which he delivered music and text from memory; surely this young man ought to make an excellent Wagnerian tenor." Deems Taylor, in the World, said: "The performance owed much to Mr. Crooks . . . singing in flawless German with a vigor, authority and real dramatic force that were astonishing." This paper also states that he must have sung the role in Germany at some time, but this is not the case, for he has never been in Europe. The Evening Journal said that he "showed himself thoroughly familiar with the Wagnerian style, his declamation was forceful and pointed, and his lyric singing had the dramatic sweep that is needed in this music. The Evening World mentions his "ringing tones, rich and warm, smote the ear pleasantly." The Evening Sun mentions his fine voice, "rich in promise," and predicts a future for him. The Globe, and Evening Post likewise praise him warmly.

All New York who heard him is talking of Richard Crooks!

CLEVELAND ORCHESTRA PRESENTS A SPLENDID SYMPHONY PROGRAM

Cleveland, Ohio, November 9.—The second symphony concert gave to another large and enthusiastic audience the splendid program prepared, with no let down of the standard established the week before on the initial concert. Brahms' symphony No. 1 in C minor, op. 68 was given a superb rendition by Director Sokoloff and his men. The first movement was given a reading scholarly but not too austere and held the close attention of all. The second movement, delicate and lyric, in charming contrast to the energy and sonority of the first, was enhanced by the lovely oboe and violin solos played by Philip Kirchner and Louis Edlin, the latter the concertmaster. This movement met with such acclaim that it seemed as if it would have to be repeated. The last movement with its majestic theme, played in unison by the strings, was received with such tumultuous applause that it amounted to an ovation. After the intermission Louis Edlin gave an exquisitely refined and brilliant performance of the Saint-Saens concerto for violin No. 3, B minor, op. 61.

Mr. Edlin is unassuming in manner. His tone is of poignant sweetness and purity, and has gained in size since last season. His technique, too, has improved, the finale, with its extended harmonies, affording ample proof of virtuosity. Chabrier's "Overture to Gwendoline" with four trumpets, five horns, three trombones and tuba, made a brilliant climax to a program just long enough to satisfy. The concert was repeated Saturday afternoon. N. B. P.

PHILADELPHIA ORCHESTRA FEATURES OLGA SAMAROFF

Philadelphia, Pa., November 8.—The outstanding feature of the Philadelphia Orchestra concerts on November 3 and 4 was the appearance of Olga Samarooff as soloist in the Tchaikowsky concerto in B flat minor. Mme. Samarooff enthused her audience by the depth and beauty of her playing. The absence of pounding was delightful, even in the heaviest passages, and her melody touch was exquisite. The other numbers on the program were the "Coriolan" overture by Beethoven, symphony in G minor (Kochel 500) by Mozart, and the "Dance of the Seven Veils" from "Salome," by Strauss.

PHILADELPHIA OPERATIC SOCIETY OPENS SEASON.

The Philadelphia Operatic Society opened its seventeenth season on November 3, with "Hänsel and Gretel" and "Pagliacci." The roles of the first opera were taken by Jeannette Kerr as Gretel, Aida Riley as Hansel, Kathryn Jarvis as the mother, Karl Nocha as the father, Mary Aubrey Keating as the witch, Alice Fichelis as the sand- mand, and Ethel Porter Brooks as the dew fairy. Their voices were good and the acting creditable. "Pagliacci" was remarkably well done. Cora Frye, as Nedda, made an unusually fine impression, both as to voice and acting. Dr. S. H. Lipschutzy, as Tonio, was splendid, as were also Paul Volkmann as Canio, F. Willard Cornman, Jr., as Silvio, and Nevin Walpole as Beppo.

OTHER CONCERTS.

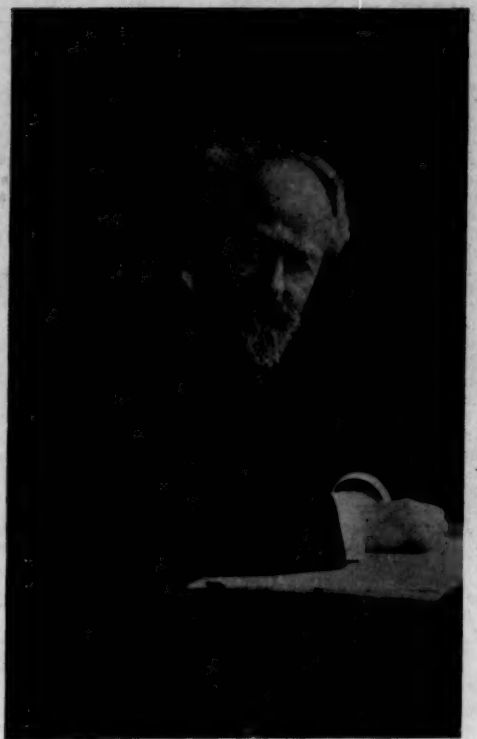
The Chamber Music Association of Philadelphia opened its sixth season November 5, with the Rich-Kindler-Ham-

OBITUARY

William Lyndon Wright

On a week ago Tuesday night William Lyndon Wright passed away into the larger life. From early boyhood he was my friend. He was born in Dobbs Ferry and when he developed into a splendid musician in later years, he founded the Dobbs Ferry Choral Society. Ten years ago he became organist of the Westminster Presbyterian Church, Yonkers, where he worked with the utmost devotion and where he was loved by everyone and where he was treated with affection and sympathy. In 1910 he entered New York University and at the same time became organist of the University. After his graduation in 1914 he took charge of the department of music at New York University and also succeeded Reinald Werrenrath as conductor of the University Heights Choral Society. At about the same time he founded the Folk Lore Trio, being the pianist.

Mr. Wright was not only a musician but a scholar. He loved the best in literature. The Andiron Club found him to be one of its most valuable members. In spite of all these numerous duties, he also had time for composition. Some of his works have become very well known. They include anthems, glees, songs, trios, etc., and many arrangements of folk songs. One of his greatest triumphs came only a little while ago, when he heard that his composition, "The Open Sea," had been chosen in competition of composers from all over America to be sung at the recent American Music Festival at Buffalo. The judges were



SIR GEORGE HENSCHEL.

On November 6, 1922, Sir George Henschel, who is still very active as a teacher and coach in London (John McCormack is going to study with him later this winter) celebrated the sixtieth milestone in his professional career. Sir George is seventy-two years old, having been born in Breslau on February 18, 1850. He made his debut as a pianist when only twelve and when sixteen, as a singer, later becoming famous for his recitals to his own accompaniment. Most of his life has been spent in London. He became a naturalized British citizen in 1890. He is best known in this country as the first conductor of the Boston Symphony Orchestra, 1881-1884. Upon returning to England in 1885 he founded the London Symphony Orchestra and conducted it until 1896. He is also remembered here for his joint recitals with his wife, Lillian June Bailey, an American, who died in 1901. (Photo by Bain News Service.)

mann Trio in a most satisfying program consisting of the Beethoven trio, op. 1, No. 2, the andante from Schubert's trio, op. 100, and the "Pezzo elegiaco" and "Tema con variazioni" of the Tchaikowsky trio, op. 50.

NEW HARP ENSEMBLE HEARD.

The first concert of the Dorothy Johnstone Baseler Harp Ensemble took place October 30 in the ballroom of the Bellevue-Stratford. Dorothy Johnstone Baseler was the able director and eight players composed the ensemble. They were Livia Dawson Ward, Florence Adele Wightman, Anne Ashton, Blanche Hubbard, Stella Marie Garvin, Mrs. John Joyce, Jr., Jean Newbourg Littleton, Ruth Sipple. The artists assisting were Marie Loughney, soprano; Pauline Thayer, violinist; Alfred Lennarty, cellist, and William S. Thunder, pianist. They presented a pleasing program that was much enjoyed.

TITTA RUFFO IN RECITAL.

A recital of more than usual interest was given at the Metropolitan Opera House on October 31 by Titta Ruffo. His program included the "Pagliacci" prologue, the Toreador song from "Carmen," several French songs, and others. He was assisted by Beatrice D'Alessandro of the San Carlo Grand Opera Company, and Alberto Sciorretti, as accompanist and soloist. M. W. C.

J. H. Duval to Give Musicale-Tea

J. H. Duval, the vocal teacher, will give a musicale-tea on Sunday afternoon, November 19, in his Metropolitan Opera House building studios.

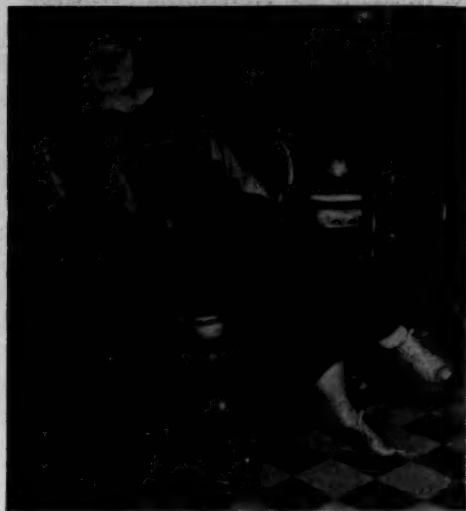
Dr. Fricker, of Toronto, and Dr. Tertius Noble, of St. Thomas' Church, New York City. In the Sunday Tribune of October 29 we find his picture along with Daniel Gregory Mason of Columbia and a résumé of the splendid work he had been doing at New York University. All these things must have been most gratifying to him. Indeed he did not labor in vain. Since early boyhood he was the victim of poor health and in all those years not once did one word of complaint come from him to me. He was a musician of high calibre, a devoted son, a fearless critic, a man of indomitable will, a true Christian. His was a noble record. Well done, brother and farewell. (Signed) HAROLD LAND.

Molly Byerly Wilson

Molly Byerly Wilson, contralto, of Los Angeles and Chicago, died in Chicago on October 23, following a brief but serious illness. Miss Wilson studied voice in Europe for seven years, returning to America at the outbreak of the war in 1914, the following year making a nine months' concert tour of the United States and Canada. Ill health interfered seriously with further professional work.

Miss Wilson's family home was in Los Angeles, but for the past six years she lived in Chicago. Her personality was a vivid and vital one, and in spite of the handicap of ill health, she enjoyed life to the full and contributed generously to the enjoyment of all with whom she was associated.

Following the services and cremation in Chicago, Miss Wilson's remains were taken to Los Angeles for the final services at the family home there.



ELIZABETH RETHBERG,
new German soprano of the Metropolitan Opera Company,
who arrived last week. (Photo © Keystone View Company.)



THREE STRIKING PHOTOGRAPHS OF DOROTHY JARDON
as she appeared in "Carmen" with the San Carlo Opera Company, in which role she is still achieving success on the road
with the company. (Photo by Elzin.)



MARGARET MATZENAUER.

The accompanying snapshots were taken during the famous prima donna's recent very successful concert tour to the coast. In the picture to the left the contralto is to be seen in front of the Mormon Temple at Salt Lake City, and the center snapshot shows her at the Continental Divide near Helena, Mont., nearly 6,000 feet up in the Rockies. The third picture is of Mme. Matzenauer, her accompanist, George Vause, and her manager in the Northwest, H. M. McFadden, on the belltower of Mission Inn, Riverside, Cal.



GRACE WHISTLER,
who, after a lapse of several years during which she visited Europe and South America, has returned to New York where she will teach a limited number of artists and advanced pupils. Mme. Whistler will reserve the last Sunday of each month during the winter for musicale-teas, when she will give the program assisted by several of her talented pupils. Mme. Whistler has worked with such masters as De Reszke, Bouhy, Delle Sedie, Clara Munger (teacher of Emma Eames), and Randegger in London. Her experience in the operatic and concert field, having sung with the prominent oratorio societies throughout the country, well equips her for teaching and coaching.

PONSELLE UP IN THE AIR.

Rosa Ponselle, Metropolitan Opera soprano, essayed the air for the first time in Memphis while on a concert tour. Seated in the front cockpit of the flying boat "Falcon" (Lieut. J. A. Whitted, U. S. N. R. F., pilot) is Mrs. R. I. Sturla, known in Memphis as "Mme. Schumann Heink, II," on account of her striking resemblance to that artist. With her is Edith Prilik, Miss Ponselle's secretary and William Tyroler, accompanist. The fair Rosa's fingers seem to be trying to signal a message to the crowd on the shore but she is only trying to get them warm after being up 5,700 feet. (Bluff City Eng. Co. photo.)



FRANCES PERALTA.

soprano of the Metropolitan Opera Company, who is appearing twice during this, the opening week, her first appearance of the season being in "Mephistopheles" on Saturday afternoon. She will also appear at the Sunday Night Concert in a concert version of "Cavalleria Rusticana." Mme. Peralta will be heard in a number of familiar Italian and German roles this winter. In the spring she will devote a limited amount of time to concerts and festivals.



JOHN MCCORMACK AS NIMROD.

Just before returning to this country the tenor was a house guest of General Jack Stewart at his estate in the north of Scotland and while there shot the 230 pound stag with which he is shown on General Stewart's premises. (Photo by Bain News Service.)

SIGRID ONEGIN A CHARMING PERSONALITY

In Interview She Discusses Conditions Abroad—Blames Lack of Coal for Many Hardships

Sigrid Oegin, the Swedish contralto, granted a short interview to a representative of the *MUSICAL COURIER* at the Hotel St. Regis on her arrival here a short time ago. The first and last impression of the interviewer was that Mme. Oegin's photographs do her small justice. They, in fact, do her a great injustice. She is as different from the woman the photographs represents as could be possible. Instead of the rather hard featured, unsympathetic person of the portraits, she is extraordinarily sympathetic, magnetic. Her features are extremely mobile. She is quick, vivacious, pleasant and good natured—a character that puts one at ease and makes conversation a pleasure. And she has an intelligence of a high order, keen, observant, quick witted.

That she is difficult to interview in the ordinary sense of the word is, indeed, true, for the simple reason that she is not one of those people who find themselves the most interesting subject of conversation. Conversation flows easily and pleasantly, but is on all sorts of subjects of general interest far removed from that of the singer's own successes and triumphs. She is accompanied by her husband, Dr. Fritz Penzoldt, son of a famous physician of Munich, from which city they have come direct to America.

"How are conditions?" Everybody asks that and all of the answers put together do not give us any idea of the truth because few of us have imagination enough to picture to ourselves something we have never seen. And strangers do not see any of the poverty and suffering that is everywhere just out of sight. Not among the working classes. They, at least, hold their own fairly well. Yet they are not as well off as has been generally reported. Their wages are enormous, apparently, and rising all the time. But they never rise quite as fast as the prices of necessities, and the time will come when the average wage will not meet the average expense.

There are many wealthy people, still profiting by conditions, but the great mass of cultured people, the "better" classes, are dreadfully poor. People who had saved up for their old age have nothing to live on. Many of the very old are still working. Many who had retired before the war are back in harness.

As to music, Mme. Oegin gives a curious economic picture. Average concert prices at present are from 200 marks for orchestra seats down to fifteen marks for standing room. A program costs twenty marks, so that a program (and even car fare) costs more than standing room at a concert. The average price will be about 100 marks per ticket. This, in a hall seating a thousand, will be a hundred thousand marks. But an evening dress suitable for a concert appearance will cost between two and three hundred thousand marks, so that the singer must sing to three or more full houses to earn the price of her dress.

Add to this transportation costs and living expenses and it is soon seen that the life of the artist in Germany is unprofitable.

The great problem of the country, to the householder as well as the concert giver, the orchestra and the opera house, is coal. The reason the orchestras are having difficulty is because they cannot afford to buy enough coal to heat their halls.



Stifel Photo

SIGRID ONEGIN.

Mme. Oegin, being Swedish, is open minded as to matters concerning the war, and says that there is certainly no bitterness among most classes in Germany. She has been there, singing in opera, along with singers of several nationalities, including Russians and Americans. During the war she had to report to the police daily, as did all foreigners, but there was never any annoyance.

A native of Stockholm, Mme. Oegin made her debut in Berlin after having spent her girlhood in France. She speaks French and German, both, without the least trace of accent. She was induced to enter opera by Max von Schillings, the noted composer, and has become famous both in opera and in concert. Here she will sing mostly songs, a few operatic numbers, and, perhaps most interesting of all under the circumstances, songs by American composers.

BERLIN

(Continued from page 8)

normal. Her dance, too, is rather more tame than what one would expect to rouse a Herod to such a pitch, but it is perhaps all one ought to expect of a singer. The new stage setting, which makes excellent and effective use of the new concave horizon recently installed, is another triumph of Pirchan's art. The decorative grouping of human figures is a leading element. All the other characters were adequate and the production as a whole, conducted by Prof. von Schillings, brought out many fine details of the score.

A NEW "FIDELIO."

The Volksoper has added to its growing repertory a very beautiful production of "Fidelio." Herr Strohbach has solved the decorative problem of this opera in an unusual manner, by combining prison yard and Rocco's room in one scene—on different levels. The domestic activities of Rocco's household take place outdoors, in front of the basement door (quite a logical proceeding, considering the Spanish milieu). A stair leads up to the yard level, with the prison arch. With this arrangement the action is made continuous right to the scene in Florestan's cell, which is made to seem very subterranean indeed by a huge pillar supporting the vault—the only piece of architecture on the stage.

Of the characters, Mme. Melanie Kurt as Fidelio rose to monumental proportions, both in a vocal and a dramatic sense. The Florestan of Fritz Vogelstrom, too, was heroic and deeply pathetic, and vocally acceptable. Lattermann's Pizarro was too much of the movie villain for me, and Marzeline (Else Tuschkau) was not worthy of the cast.

Her bad intonation was the chief reason for the near-shipwreck of the beautiful quartet. Albert Reiss was delightful as Jacchino, a role which he used to sing in New York, and Wilhelm Guttman a magnificent Don Fernando. To Franz von Hoesslin at the conductor's desk credit is due for a most poetic reading of the score, though his intentions could not be fully realized because the orchestral material is largely second-rate. The chorus, on the other hand, was excellent, acting as well as singing all the way through, and the first prisoner was a real character. There is no lack of enthusiasm at the Volksoper—neither in the audience nor on the stage.

CESAR SAERCHINGER.

MILWAUKEE HEARS HOST OF EXCELLENT ARTISTS

Martinelli, Sousa and Galli-Curci Give Programs—Denishawn Dancers Please

Milwaukee, Wis., November 3, 1922.—The Milwaukee musical season opened in a blaze of glory October 13, when Giovanni Martinelli, Metropolitan tenor, and Alberto Salvi, harpist, appeared as the first attraction on a series of concerts by celebrated artists to be presented in the Pabst Theater under Marion Andrews' direction. Martinelli was in particularly good voice and gave great pleasure, especially in his operatic arias. The program opened with the "Oh, Paradise" aria from "L'Africaine," and "La Forza del Destino," "The Girl of the Golden West," "Pagliacci" and "Tosca" were called on for their best loved songs and all were given with that prodigal generosity of tone that distinguishes the born singer from the made.

Mr. Salvi in his program represented from every angle the possibilities of playing. The Debussy "Fountain" and Zabel "Perpetual" etude were ethereal in their clearness. Mr. Salvi is a composer of no mean ability. The Italian "Serenade" was a bit of charming melody. Both artists generously added to the program many numbers in response to the insistent demands of the audience.

FIVE THOUSAND HEAR SOUSA.

Sousa appeared two nights later before some five thousand admirers in the Auditorium. This year he conducted all the numbers himself and everything went off with the same scintillating brilliancy as always. His playing of the Tchaikowsky symphony was particularly noteworthy.

DENISHAWN DANCERS.

October 21 Margaret Rice presented the Denishawn Dancers at the Pabst before a large and enthusiastic audience. Before an everchanging background of flaming color and dancing lights Ruth St. Denis floated back and forth across the stage in a series of interpretative dances that held the entire audience spellbound from start to finish. Miss St. Denis supported by Ted Shawn and their company presented a program of interpretations of life of various nations of ancient legends and of musical visualizations. In the opening number Miss St. Denis and the ensemble gave an interpretation of Beethoven's "Sonata Pathétique" (first movement).

GALLI-CURCI AGAIN THRILLS BIG AUDIENCE.

There are just a few artists in the world who can be counted on to completely fill the Auditorium whenever their names are announced and one of them is Amelita Galli-Curci who performed that feat Tuesday night. No one who comes to the city has more ardent admirers and none certainly has done more to win and keep them. Whenever she sings there is the feeling among the listeners that they are hearing the songs they want to hear. Her program embraced the usual variety one expects, but it was evident that from her the audience wants to hear most the famous and elaborate vocal pyrotechnics and the dear old songs with which they are familiar. Thus, despite the classic beauty of the songs of Donaudy and Storace, of Debussy and Bizet, it was in the arias from the operas and the ornamented numbers in general that she drew the salvos of applause. At the last she sang, as only she can, the "Mad Scene" from "Hamlet." It was beautiful, perfect art. Manuel Berenger's silver flute accompanied her and he achieved much honor on his own account in the delightful "Chanson" by Camus. Mr. Samuels played accompaniments for her that were companion pieces of finish and artistry, sustaining without dominating; he is a musician of rare imagination and culture.

S. K.

Gigli Sings in Brooklyn

Beniamino Gigli sang in Brooklyn recently in "Traviata" and his first appearance this season with the Metropolitan Opera Company in New York will be on Saturday, November 18, in "Mephistopheles."

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

THE RIGHT WAY.

"Now there are so many foreign names in the music world it is difficult always to know how they should be pronounced, so am writing to ask if you will tell me the way that the tenor Gigli really pronounces his name. I have noticed that your Information Bureau has given correct ways of pronouncing proper names, and shall be grateful for your assistance."

As mentioned in last week's issue, Mr. Gigli's name is quite easy to pronounce. The G has the sound of j, and in Italian the combination of gi is one of the beauties of the language. He, himself, gives the following as the way his name should be pronounced—"Jeel-ye," with a slight accent on the first syllable.

A GRASSHOPPER.

"Recently a friend has talked about a piano called a 'grasshopper' and I had never heard of such a thing before, but she assures me there was a piano with that name. She thinks it was an English piano. Have you ever heard of such a name for a piano, or can you tell me anything at all about it?"

It is said there was a piano called "the grasshopper," of London make. It was so named from a part of the piano that is variously called jack, tongue and fly, and also grasshopper. It is not recorded by whom it was introduced, but tradition attributes it to Longman & Broderip, predecessors of Clementi & Collard. Longman & Broderip were instrument makers and music sellers in London, but failed. Clementi, who was a successful pianist and composer (born in 1752, according to one authority, and in 1746, according to another), was in London at the time of the failure and interested in the firm. He then massed a large fortune through his career as a pianist and teacher, but lost so heavily through the failure of Longman & Broderip that he established a piano factory and publishing house of his own, now known as Collard & Collard, which flourished. In 1802 he went to Petrograd with his pupil John Field, who was so successful there that he remained permanently. Clementi, however, visited many of the large cities on tours, but finally settled in London where he devoted himself to composition and the management of his mercantile ventures, among them the "grasshopper." He had many famous pupils.

FOLK SONGS.

"I should like to obtain some folk songs of California, that is, of Spanish-California origin, if there are any. California is or was so Spanish that it seems as if there should be some music of the early days that would be of interest, but I have only seen notices of folk songs either of Indians or the South. Of course many of the negro melodies are of great interest, but it would be pleasant to have a greater variety than they usually exhibit. I shall appreciate any suggestions you may be able to give."

In the catalogue of J. Fischer & Bro., New York, you will find "Five Early Spanish-California Folk Songs" by Gertrude Rosa, a resident of California, who is both composer and pianist. Some of these melodies date back to the time previous to the taking over of the state by the United States government in 1848. Some of them came from Spain, others from Mexico, while many owe their existence to the beauty of California itself with its wonderful flowers, landscape and climate.

SUGGESTIONS FOR CLUB WORK.

"The Information Bureau has helped me out a number of times about matters musical, so I am asking another favor. Could you suggest a suitable topic for our club to study this winter? We are rather young in the field, so would like to have a list of themes if possible. If you can send us more than one subject we will thank you and it will give us an opportunity to discuss what is best for our special needs and purpose. You will see we are rather out of the way of hearing much music and have to depend upon ourselves to make our club work interesting, not only to our members but also to our audiences."

Of course you know the well worn subjects usually studied by music clubs, so they are not mentioned, such as opera, etc. But here is a comprehensive list that will do for work in future years: Folk music, Indian music, Chinese and Japanese music, musical instruments of the orchestra, ancient choral music and ultra-modern music. On any of these subjects you can obtain good reference books.

TENOR IN TROUBLE.

"I am a student of singing, with what I have been told is a fine tenor voice that I hope will enable me to sing professionally some time. But I have heard that a tenor should not sing below the middle C and my voice can go still lower than that. Do you think I have a baritone voice and that my teacher is mistaken in calling me a tenor and having me sing high music, training my voice up as far as possible? I should prefer to be a good baritone than a poor tenor and do not want my voice hurt by wrong work. What is your opinion?"

Tenors can sometimes sing even a little lower than middle C although not often called upon to do so. You ought to be able to tell whether your voice feels strained when you sing high notes. You should have confidence in your teacher and feel the best is being done for you, or else find a teacher in whom you have trust. Why not have some disinterested person hear you sing, some one whose opinion is worth while, and hear what the verdict is? It is unfortunate to strain a voice, as it takes much longer to restore it to its range than if it was properly "placed" in the beginning. But the great thing in studying is to have perfect confidence in your teacher and feel that whatever you do is helping you along in your work towards a public career.

SAMPLE AMERICAN PROGRAM.

"Would you be kind enough to give me a sample program of American music? I understand there was usually a program of American music each week during the summer played by some of the bands which gave concerts every evening; also Wagner programs. But I am interested in the American music particularly and would be glad if you could tell me the names of the composers whose works were used, even if you cannot give me the names of the pieces played. Was any vocal music used, or was the work all done by the orchestra?"

The composers who were selected for at least one American program were: Saenger, Herbert, MacDowell, Edgar Stillman, Kelley, Sousa, Goldman, Hadley, Skilton and Hoerner. MacDowell's "To a Wild Rose" and Kelley's Chinese episode, "The Lady Picking Mulberries" were the vocal numbers. This is a sample program as there is such a large catalogue of American music to select from that great variety can always be had.

Leginska in London Concert on November 24

Ethel Leginska and the Goossens Orchestra, conducted by Eugene Goossens, with Elene de Frey, soprano, as soloist for a group of songs, will appear at Queen's Hall, London, in a concert on November 24. The program will consist of the Beethoven overture "Leonore No. 3"; Mozart's concerto in A major for piano and orchestra; Leginska's symphonic poem for orchestra "Beyond the Fields We Know" (after Dunsany), which will receive its first performance in London, having already been given by the New York Symphony Orchestra under Walter Damrosch; "Six Nursery Rhymes" for small solo orchestra and soprano, Leginska; the Liszt "Hungarian Fantasia" for piano and orchestra, and Ravel's "Rhapsodie Espagnole." Leginska will appear as soloist in the Mozart concerto and the Liszt fantasia.

Land's Pupils Win Church Positions

Harold Land, baritone, has placed several of his pupils in church positions recently. Joyce Bowers, contralto, and

Dorothy Blatz, soprano, have become soloists of St. John's Church, Richmond Hill. Madeline Lowerre, soprano, has become one of the soloists at St. Andrew's Episcopal Church, Yonkers. Henrietta Bagger, contralto, is soloist of the South Yonkers Presbyterian Church, and Vance Campbell, basso, is soloist of the same church. Minnie Scott, soprano, and Mrs. Buchanan-Luhrmann, contralto, are members of the quartet of the Bryn Mawr Presbyterian Church, Yonkers. Frederick S. Betterton, tenor, is tenor soloist of St. Paul's Episcopal Church, North Yonkers.

Another Visitor From Hungary—Arpad Sandor

Another Hungarian artist has just set foot on our shores—Arpad Sandor, pianist and composer, from Budapest. Mr. Sandor comes to America for a short visit only, preparatory,



TWO GIFTED HUNGARIAN PIANISTS

Arpad Sandor and his sister Renee.

it is hoped, to a longer one next year. His objects are two: to accompany Louis Graveure in a number of recitals, and to assist in the organization of the new International Society for New Music, which was founded in Salzburg.

Mr. Sandor's relation to Louis Graveure is a rare instance of artistic infatuation—musical love at first sight, so to speak. When Mr. Graveure went to Germany for the first time last year, not knowing the local conditions, he found in Mr. Sandor a valuable friend and aid, and his sensational success in Berlin, already a part of history, is in no small measure due to the young Hungarian pianist.

A versatile musician, with a very ideal conception of the art of song interpretation, and himself a composer of songs, Mr. Sandor was persuaded to act as what is fallaciously known as "accompanist." He, himself, maintains that there is no such thing in music—that there are, however, ensemble players and ensemble figures, and all good musicians must

be that. Chamber music has always been his favorite form of music-making, and the manner in which Graveure and he "found" each other and made music together was just another form of chamber music. And so, if he was persuaded to come to America and play with Graveure, it is a piece of good fortune for that popular singer as well as for his audiences.

Arpad Sandor, who is twenty-six years of age, was graduated from the Royal Academy in Budapest in 1914, and acted as pianist and composer in Budapest through most of the war. In 1917 he founded the first regularly appearing musical journal in Hungary, "Symphonie," which became the principal organ of the young Hungarian musical movement and which advocated the training of a musical generation after the model of Franz Liszt and Busoni, musicians who, beyond their purely professional faculties, must be possessed of a universal culture and broad intelligence, and so could exert a decisive influence on both creative and reproductive art.

Released from military service in 1918, Sandor organized the performance of little chamber operas in the summer exhibition at Budapest. Since 1919 he has been active in Berlin and Germany as a concert pianist, making his debut in the Tchaikowsky concerto with the Berlin Philharmonic Orchestra. Besides his own recital he has been especially successful in the two-piano recitals, which he gives with his sister, Renee, a pianist of charming attainments. It is to be hoped that this unique little ensemble will also be heard on this side.


As a composer, Mr. Sandor has to his credit several songs, as well as a pantomime entitled "The Shepherd's Flute," and some transcriptions of works by Bach. In connection with his American visit a particular mission is his furtherance of the cause of internationalism in contemporary music. He is an emissary of the Hungarian and German sections of the new International Society, and hopes to remain long enough to see the American section organized.

Raisa and Rimini With Chicago Opera This Week

Rosa Raisa and Giacomo Rimini, after a successful tour, left recently for Chicago, where they immediately began rehearsals with the Chicago Opera. Mme. Raisa opened the season in "Aida" on November 13 and Mr. Rimini made his first appearance November 15, in "La Boheme."

Rev. Lawrence Bracken Scores Success

Rev. Lawrence Bracken, the "Baritone Priest" who donates the profits derived from his concerts to the Church, sang recently in Taunton, Mass. He was enthusiastically received, as may be judged from the fact that through this appearance he was engaged to sing in Worcester, New London and Pawtucket.



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Chicago, November 11.—The word "artist" is used indiscriminately too often, but once in a while there comes before the public a musician who well deserves that appellation and one of them is that splendid pianist, Ossip Gabrilowitsch, who gave his first Chicago recital this season under the management of F. Wight Neumann on Sunday afternoon, November 5, at the Studebaker Theater.

GABRILOWITSCH'S RECITAL.

This reporter had been assigned to cover another recital for this paper, but so interested and entranced was he in hearing Gabrilowitsch that he lingered too long and remained in the Studebaker Theater from the beginning to the end of his program. Gabrilowitsch grows on you every season, his mastery of the keyboard is unquestionable. His alert mind commands his fingers at will and he executed with them some of the most magnificent piano playing heard here in a long while. The Bach toccata and organ fugue in D minor, transcribed by Taussig, was read with a lucidity, a refinement of tone, an understanding of the composition so clear as to make this so often played number stand out in a new light. His second number, Mozart's variations in F major, showed Gabrilowitsch once more one of the greatest living exponents of the Mozart music. A more poetic interpretation would be hard to conceive. The Scarlatti allegro in A major was accorded a fine artistic rendition and the Beethoven sonata in C sharp minor was exquisitely "sung," as every tone that Gabrilowitsch drew from the piano was as beautiful as the preceding one. As a Chopin interpreter, the conductor of the Detroit Symphony Orchestra stands aloof today; thus, the "Impromptu," the waltzes in A flat major, op. 64, A minor and A flat major, op. 42, were revealed in all their beauties. "If I Were a Bird," by Henselt, and Paderewski's "Theme Varié," the last two numbers on his program, had also flawless interpretations. The discriminating audience showed its intelligence as well as its pleasure by vociferously applauding the recitalist at the conclusion of each number. He will be

heard here again under the same management on Sunday afternoon, March 11.

KATHRYN MEISLE AT THE PLAYHOUSE.

At her song recital at the Playhouse on the same Sunday afternoon, under F. Wight Neumann's direction, Kathryn Meisle strengthened the splendid impression made last season. It might be said that she impressed even more favorably, for, Miss Meisle, a most progressive artist, is constantly on the watch to make her singing more perfect. The big strides she has made since last heard here speak for the intelligence and diligence of this splendid artist. She gave great pleasure to a large audience, which left no doubt as to its enjoyment throughout the course of the afternoon. Disclosing her gorgeous contralto to fine advantage, Miss Meisle set forth some exquisite singing in her French group by Lalo, Duparc, D'Indy and Faure; in the next group by Medtner, Rachmaninoff and Gretchaninoff and in the closing group, including Griffes' "By a Lonely Forest Pathway," Whitthorne's "The Babe in the Garden," Lily Strickland's "Dreamin' Time" and Frank Bridge's "Love Went A'Riding." To single out one number more admirably done than another would indeed be difficult, for each was handled with that skill and care which tell the fine artist. Repetitions and encores were constantly in demand and Miss Meisle was most gracious in granting extras to a greedy audience. May Miss Meisle come often, and she will always be a welcome visitor in Chicago.

With Edgar Nelson assisting as accompanist, it was a case of two rare artists furnishing great enjoyment. He is without doubt one of the finest musicians in the country.

KINSOLVING PRESENTS LENORA SPARKES.

Not without interest was the recital which Lenora Sparkes offered at the Blackstone, on Sunday afternoon also, for she had listed an interesting array of songs and sang them in a most pleasing manner. For her first group she presented Wolf-Ferrari, Santoliquido and Recl numbers, all of which were well done. Then she charmed her listeners with beautiful interpretations of Andre Caplet's "Forest," Gretchaninoff's "Night," Ravel's "Le Cigne" and Joseph Szulc's "Love's Obsession." The Brahms group which followed served to disclose Miss Sparkes' versatility to advantage. Then there was a group of four parody songs on nursery rhymes by Herbert Hughes, and numbers by James Hook, D. M. Stewart and Clara Edwards, which, however, were not heard by this writer. It is needless to add that she scored heavily with her auditors. At the piano, Louise Lindner furnished excellent accompaniments.

EVA GAUTHIER'S RECITAL.

Under the auspices of the Musicians' Club of Women, Eva Gauthier gave a song recital at the Blackstone Theater, Monday afternoon, November 6. Last season Miss Gauthier made a very successful debut in Chicago, giving a very interesting program of mostly new compositions, and the deep impression she made on those who heard her then, in the foyer of Orchestra Hall, was even deepened after the hearing of a program totally different. Miss Gauthier is a singer whose versatility enables her to render equally well songs of many nationalities. A polyglot, she finds herself equally at home in the English, French, Italian, Spanish, Slavic or Scandinavian song literature, and her renditions are always well worth while. She is the possessor of a voice that is serviceable even when a little

hoarse, as with her the voice is secondary, she using her organ solely to put over her thoughts and those of the composer; she succeeds in this admirably. Her winning personality and her excellent understanding of her songs made her recital enjoyable from every point of view. Furthermore, the splendid disease made her audience acquainted with many new songs, each one well deserving a place on her program.

Frederick Persson played most artistic accompaniments, and a part of the singer's success was due to his efficiency at the keyboard.

LUELLA MELIUS ATTRACTS SOLD OUT HOUSE

Before a practically sold out house, Luella Melius, coloratura soprano, gave her first song recital this season at Orchestra Hall on Tuesday evening, November 7. A year ago under the same auspices—those of Wessels & Voegeli—she made a very successful first appearance as a recitalist. The same writer afterwards wrote a lengthy review, complimenting Mme. Melius on the wonderful strides that she had made in her art and hoping that her appearances all through the country would be most frequent. After hearing her on Tuesday evening one will prophesy that her services will be in greater demand, as she has now reached the zenith in her young career. As far as technic is concerned, Mme. Melius stands alone among coloraturas. There is not a flaw, it is perfection itself, everything is done as it should be and that exactitude is perhaps her only drawback, as it lends towards monotony. Her voice is an admirable instrument that she guides at will, but, though well colored, its tints are always pale instead of vivid. If Mme. Melius could put a little more warmth into her singing, if she could feel the joys of life as well as its tribulations and pathos, she would reign all by herself in her chosen kingdom of song. She has studied well and has learned how to sing the classics as well as the modern compositions; she trills like a bird and her high notes are incomparable. Good to look upon, for some unknown reason she keeps the audience at a distance; she does not know as yet how to get into contact quickly with her public. She tries hard to please; she has an angelic smile, but there is something yet missing in her make-up. She is an artist in the best sense of the word and should already have reached a place even higher than the one she occupies, as her voice is one of transcendent beauty, clear as a bell, always true to pitch and she can execute the most phenomenal vocal gymnastics.

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and the higher the voice climbs, the bigger it sounds. With such a voice, such fine conception of her songs, Mme. Melius should now make a special study of enunciation, as her diction is poor. She does not know how to articulate, she is too busy thinking about tone production to modulate her lips to put across the words. Sometimes she might as well sing the vowel "a" for all one can understand, but when she will have corrected that very important defect, when she knows how to use her magnetism, then she will find that her success, which is already considerable, will reach proportions not even suspected by her most sanguine admirers. Her program, consisting of sixteen songs, should be taken as a model by all coloratura sopranos now appearing before the public. Her audience was most enthusiastic and already a return engagement has been secured for next Tuesday evening at Orchestral Hall.

The singer was ably seconded by Ralph Angell, accompanist, and in several selections by Alfred Quensell, flutist.

NORMA THOMPSON PRESENTED BY BERGEY.

Last Wednesday afternoon, Theodore S. Bergey of the Bergey Chicago Opera School, presented one of his pupils, Norma Thompson, soprano, in a song recital. From reports at hand, the young lady reflected the careful training obtained under the tutelage of Mr. Bergey and gave a splendid account of herself in Tchaikowsky's "Jeanne D'Arc" Elsa's Dream from Wagner's "Lohengrin," and in other excerpts from operas by Massenet and Puccini. She sang equally well the classics and modern compositions and was much feted by a large audience.

APOLLO CLUB PRESENTS "RUTH."

Presenting Georg Schumann's "Ruth," the Apollo Musical Club opened its fifty-first season on November 6 at Orchestral Hall. Not heard here in some ten years, Schumann's stirring oratorio came as a breath of spring after so many less fresh, less enlivening choral works which our choral societies present from time to time. There is youthful vigor, vivacity in "Ruth," and the Apollo Club's singing of it under Harrison M. Wild's magic lead had the required stir and vim. The oratorio is a huge work and demands much of chorus and conductor, but, while there were some weak spots, most all were well met with by this excellent body of singers at whose head is one of the most diligent, untiring and efficient leaders. As lovely as were the beautiful pianissimo passages, as thrilling were the crashing crescendos, and the Apollo Club's singing on this occasion must have made its conductor, Mr. Wild, proud. For some reason or other, the soloists chosen of late to assist the Apollo Club have not been of the high standard always set in past years by this, Chicago's oldest and best choral singing body. It is well to select Chicago artists for these concerts, as there are here in this city many prominent and excellent artists capable of singing the solo parts who could do themselves as well as their city and the Apollo Club proud by their splendid interpretation. Yet these never seem to get the chance and, instead, young local singers with little or no oratorio experience are engaged, and the results are, in most cases, disastrous. For this performance under review the soprano and contralto parts were given to young Chicago singers—Margaret Lester and Leah Pratt, both of whom have lovely voices, but the "Ruth" music was beyond their vocal resources. Both labored diligently and gave the best that was in them, but that was not enough to bring out the big points involved in the parts of Ruth and Naomi, both of which demand voices of volume and wide compass. Walter Greene, bass, carried off the evening's honors. Here is an artist with a deep bass voice of excellent carrying power, used with skilful care, who sings with authority and dignity and whose enunciation is a joy to behold. He has sung oratorio before and knows just how it should be sung to be made more than just the singing of words. He scored heavily with his listeners, who recognized in him the finished artist. The other soloist, Rene S. Lund, baritone, who did not appear until the second half, was not heard, and therefore his work cannot be judged here. Although the program stated that the entire Chicago Symphony Orchestra would assist, there were several members, including the first concertmaster, Jacques Gordon, not on hand. At the organ, the club had the inimitable assistance of Edgar Nelson. Nothing more need be said.

SERVICE CLUB'S ANNUAL SHOW.

This year's entertainment of the Service Club was somewhat of a farewell for Percy D. DeCoster, the conductor and composer, who has for the past ten years written and conducted the yearly performances of this club, made up of the young social lights of Chicago. In this capacity Mr. DeCoster has done a great service to the club and to Chicago. He is a most versatile musician, for besides directing and staging the entire performances, he designs and executes the scenery and writes the words and music for the little operatic extravaganzas. This year "Mlle. Potpourri" was the name of his sketch and proved probably the best he has yet written. The music is melodious, colorful and meaningful, and especially praiseworthy is the little operatic sketch which made up the second act, called "Le Reve D'Artist." Mr. DeCoster is a splendid all-round musician, and Chicago and the Service Club will miss him now that he will locate in New York. The whole performance was a credit to him and he may well feel proud of his efforts. In "Mlle. Potpourri" and in "Le Reve D'Artist," Arthur Kraft, the prominent tenor, played an important part and charmed the auditors through the sheer beauty of his singing and acting. As has often been said, should Mr. Kraft wish to leave the concert stage, for light opera, he would prove a great favorite, for besides possessing a fine lyric tenor voice, he has histrionic ability of a high order. He scored heavily, and justly so. Others in the cast included Zoe Kendall Ames, who does nice work with a high, full soprano voice of pleasing quality; Karin Stevenson, Anna Wrenn, Mary S. and Edwin Martin, Howard Preston, Albert Gardner and Katharine Prest.

JEANNE DE MARE'S MUSICAL CAUSERIE.

The first of the series of three musical causeries presented under the auspices of the Musical Guild of Illinois by Jeanne de Mare, lecturer-pianist, was given on Thursday afternoon of this week at the beautiful home of Mrs. William R. Linn before a select and interested gathering. Besides giving an insight into the likes, dislikes and peculiarities of Claude Debussy, Miss DeMare illustrated

her remarks with some of the composers' piano numbers, which showed her a better lecturer than pianist. Miss DeMare evidently knows more about Debussy and his compositions than her playing showed. The Debussy songs which she spoke about were beautifully interpreted by John Barclay, one of the finest baritones heard in this community in some time. Mr. Barclay, who made such a "hit" at the last North Shore Festival, proved as admirable a concert artist, and though the acoustics of Mrs. Linn's music room are not of the best, Mr. Barclay's voice, which had to be modulated somewhat, rang clear and true and he made a splendid impression. Also assisting the lecturer, Frederick Bristol, besides playing the accompaniments for the singer, played a piano group and won much favor.

AMERICAN GRAND OPERA COMPANY.

The American Grand Opera Company of Chicago was launched at the Studebaker Theater on Thursday afternoon, November 9, with the first performance here of Cadman's "Shanewis," under the auspices of the Roosevelt Post, No. 627, American Legion, and Theodore Roosevelt Post Auxiliary. Preceding the performance an impressive flag ceremony was held, after which a few words were spoken in behalf of the future of the American Grand Opera Company by the national and state commanders of the American Legion. The debut of the Chicago American Grand Opera Company presaged well for the future of the organization, as well as for the cause of opera by Americans. There is now a débouché for American composers, as, no doubt, other companies of the same kind will soon spring up not only in this city but also throughout the United States. Thus, American composers who have already written operas which have been shelved in the past, will soon see their works performed, and others who have been awaiting the awakening of such an era will get busy. The American Grand Opera Company is also an inspiration for young American opera singers, who no longer need to look to foreign houses to secure a debut, and as the field will develop, more American singers will be added to the already large legion of those who have made names for themselves on the operatic stage. American opera houses that are backed by American capital have also of late shown their appreciation for American singers by engaging them whenever possible, and if they have not presented more American works, the fault is not altogether theirs. Foreigners to date have written operas that are much more popular, and justly so, than the operas from the pens of American composers so far produced. The big opera houses of this country are not opposed to American propaganda, as is demonstrated by the fact that the ratio of American artists engaged yearly by the managements of those houses is increasing yearly and the link that was missing between those big opera houses for the production of American opera has just been founded in the American Grand Opera Company of Chicago. If ever there is produced by this new company, or by others of the same kind, operas of worth, they will be presented not only by the Metropolitan or Chicago or San Carlo Opera companies, but every opera house in Europe or in the musical

world will add to its repertory American works. A clearing house was necessary, as the big opera houses wisely refused to experiment with works which should not be produced first on a big scale, but which should be given just the same to promulgate the taste for American opera among American audiences.

Thus, in wishing long life to the American Grand Opera Company and to other similar enterprises that will uphold the flag of American opera, one only voices the desire of every good American musician and citizen.

Cadman's "Shanewis," having received an extensive analysis in the MUSICAL COURIER at the time of its first performance on any stage at the Metropolitan Opera House in New York, it will be sufficient to state here that the tuneful Indian-American opera was the best vehicle to choose for the opening of the American Grand Opera Company of Chicago. For its Chicago premiere, Cadman's opera had the following cast: Shanewis, Leah Pratt; Amy Everton, Ethel Benedict; Mrs. Everton, Olive Kurth; Lionel, Arthur Boardman, and Philip Harjo, Gilbert Wilson. The orchestra was under the direction of Otto C. Lucning, the stage direction of LeRoy Prinz and the business management under Hugh S. Stewart. "Shanewis" will be repeated at the Studebaker Theater on November 23. After this the performances will be given on Tuesday instead of Thursday.

ANNA HAMLIN HEARD HERE.

The president and board of directors of the Musicians' Club of Women presented in the Chicago Woman's Club rooms on Friday evening, November 10, Anna Hamlin, soprano. A reporter from this paper was on hand at the indicated time, 8:30, but when a few minutes before nine ladies and gentlemen in evening dress were still pouring into the rooms of the club and the recitalist not appearing, he took French leave and missed, according to reports, a most enjoyable evening. This is not surprising, as Anna Hamlin is the daughter of George Hamlin, the distinguished American tenor and vocal instructor. Mrs. George Hamlin came to town with her daughter and renewed innumerable acquaintances in a city where the Hamlin family count only friends.

ALICE BARONI AT LYON & HEALY HALL.

Alice Baroni, soprano, appeared in a song recital at Lyon & Healy Hall on Thursday evening, November 9, under the management of Harry and Arthur Culbertson. Unheralded, Miss Baroni showed herself an uncommonly good singer, well routined in operatic arias as well as in songs. Miss Baroni, it has been said, has appeared successfully at many European opera houses and this was made most evident by the manner in which she rendered the various operatic arias that comprised the first part of her program. Her voice is large, even, and well used; she enunciates French, Italian and English beautifully and she trills as the proverbial canary. Her success was instantaneous and a return engagement seems advisable.

UKRAINIAN CHORUS IN SECOND CONCERT.

The Ukrainian Chorus came back to Chicago on Sunday (Continued on page 56)



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IS IT GOOD SALESMANSHIP OR THE FOREIGN NAME THAT SELLS THE FOREIGN ARTIST? ASKS CECIL ARDEN

There Is Not Enough Music for the Masses, She Believes—Would Like to See an American Bayreuth—Proud of Her American Training

The millennium for art will come when all nationalism ceases, but until then let us hope and pray that little by little we Americans will begin to boost and stand by our artists even as each European nation does!" said Cecil Arden, the versatile Metropolitan Opera mezzo-soprano, the other day during a chat about her trip to Europe last summer and the musical conditions there as compared to those in her native country. In commenting upon the greater opportunities over there for students, Miss Arden added:

"Why does not some wealthy group of men get together and buy a certain block of seats for each night at the opera and symphony concerts so that students may have

Ravinia Park! Soon there would develop a summer school to which students from both Europe and America would come for study. The teachers could be a combination of native and foreign."

AMERICAN TRAINING.

Incidentally Cecil Arden received all her training right here in America and judging from what the young mezzo-soprano has accomplished in the few seasons she has been before the public's eye, she has found the American stamp no detriment. As a concert artist she has many qualifications. She has youth, charm and beauty with which to delight to the eye upon first appearance, and to charm the ear she has a voice of velvety quality which she uses as only one can who has intelligence and a feeling for the finer things in life. She is versatile. Be it a simple ballad, a rollicking Spanish song or the amorous Saint-Saëns "belle horse" for contraltos, "Ma Coeur a Ta Voix," each is sung with a skill that makes her a fine interpreter. Each year her many dates, which by the way, she books herself, bring a large number of re-engagements—which needs no further comment.

Miss Arden practically stepped from her teacher, Buzzi-Pecchia's studio, into the Metropolitan, and as a result of the several seasons she has been with that organization she is now regarded as one of the most dependable of the younger American artists. J. V.



CECIL ARDEN.

some opportunity to hear the best in music? Even in famine stricken Vienna the government takes into account the fact that students should have special privileges and issues a sort of passport giving all students tickets for one fourth the fixed price.

"Our artists have accomplished great things abroad always, and among the rumors are one that Rosa Ponselle is to appear next summer in certain performances in Italy, and also another to the effect that Jeanne Gordon has been engaged for the Opera and Opera Comique of Paris. It is said that Chamlee is to be heard soon in Vienna and Budapest, and I, myself, shall have some very good news to announce as soon as everything is arranged.

A NEED FOR MUSIC.

"Last Sunday while I was walking in Central Park, I was accosted by two wee tots.

"Please, ma'am, can you tell us where the music is?" said one, very earnestly. I told him that the music season in the park was over and there were no more concerts. At this his little lips began to tremble and big tears welled up in his eyes.

"O, we're so tired," cried the same little spokesman. "We've walked from Bleeker street. Mama said the music was fine here and we wanted to hear it!"

"And off they started back home! Poor tots, they did not seem afraid of anything. Imagine it!"

Miss Arden shook her head slowly, adding with conviction:

"It only goes to show that there is a great need for music and of the best kind—and for the 'people!' It is almost as necessary as food. While we pay such huge taxes, why is not more done for the people? Free concerts are not to be considered a charity, because surely those people who attend pay their share of the taxes.

"Apropos of music stimulus in America, there was a very good argument brought up by the Federation of Women's Clubs not long ago. Each club was to devote at least 51 per cent. of its budget to American talent. I wonder how many have done it? Surely an artist is worth whatever he or she can draw to the house, but, in so many cases, artists who have already finished their vogue in their own country come to America and command and get large fees and never even take the trouble to learn any new songs, English or otherwise. They have no real drawing power, but still a committee gives them a large fee without even a whimper. Why is it? Is it due to the excellent salesmanship of the manager? Or is it that they are simply willing to pay for a foreign name, whether or not they can draw?

"I, personally, think that art can do more to unite all the peoples of the world than anything. In Munich I attended an excellent vaudeville performance where an English pantomime company, a French clown, a Russian miniature Chauve Souris and an American dancer all had equal success. And it was a mighty good performance.

AN AMERICAN BAYREUTH?

"I hope that Lillian Nordica's dream of an American Bayreuth will some day be realized for surely with this great country to draw from we could have the greatest musical festivals in the world.

"Wouldn't it be splendid if New York had a sort of combined Bayreuth and Fontainebleau somewhere along the lovely Hudson. What an ideal spot for it? Think of the picturesque out-of-door opera that could be given in a

Elsie Reign to Make Debut

Elsie Reign, contralto, twenty years of age, will make her debut on November 29 at the Town Hall. She is a native of this country and enjoyed a thorough musical education in this city under the well known vocal teacher, Madeleine Dietz. She has unusual talent and a fine voice; she has also been a church soloist, and is an accomplished pianist, which fact no doubt has helped her greatly in forging ahead. The recital is under the direction of Alfred W. Miestro, who is presenting Miss Reign.

German Opera Advance Man Arrives

Otto Metzger, who arrived on the S. S. Resolute from Germany, comes as the advance guard of the Wagnerian Opera Festival which is to be held at the Manhattan Opera House early in 1923. He will arrange for the arrival of the company of Das Deutsche Opernhaus in Berlin, under the artistic direction of George Hartmann. A special steamer has been chartered to bring the entire company with all its scenery, lighting effects, etc.

New York to Hear Josef Suk's "Meditation"

A "Meditation" on an old Moravian chorale by Josef Suk is announced for its first New York hearing by the New York String Quartet at its second subscription concert in Aeolian Hall on November 23. Quartets by Ravel and Mozart will make up the remainder of the program.

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Letters from MUSICAL COURIER READERS

Of Interest to Composers

[Kenneth S. Clark, of the Community Service, Inc., New York, writes on "jazz."—The Editor.]

To the Musical Courier:

Might one request the courtesy of your columns for the privilege of removing, if possible, some justifiable misapprehensions of your editorial writers concerning the campaign started by the recent Recreation Congress for the creating of new "songs of the people," which may live to be additions to our folk song literature? That such misapprehensions exist is indicated by the editorial entitled "Leave 'Jazz' Alone," in the issue of October 26. The word "justifiable" is used because of the caption which was attached to the article upon which the editorial was based. That caption, "To War on 'Jazz' With Better Songs," was taken from a headline in the estimable New York Times on the Atlantic City news item announcing the campaign. Actually, the only connection of "jazz" with that campaign is that it formed the news angle from which the story was treated in the press dispatches. For keeping that thought alive in the above-mentioned caption the present writer, as secretary of the committee agitating the plan, must confess "Mea culpa, mea maxima culpa!" If that act was a "first false step" in our campaign, may it be the last!

Even though the mention of "jazz" in connection with the campaign has drawn from your editorial writer the warning: "Leave 'jazz' alone," it has done a signal service to the cause. "Jazz" is merely a kite to which the story of this campaign has been attached as a tail and in the train of which the campaign has swung into nation-wide notice. For instance, what reader of the MUSICAL COURIER will be unaware that this campaign exists, now that you have devoted nearly a column to an editorial on it in addition to the space which, it is hoped, you may give to the present reply? Just suppose that our "little group of serious thinkers" at the Recreation Congress had evolved some nice, public-spirited, but unexciting plan for musical advancement. The MUSICAL COURIER, being public-spirited, would have taken notice of it, but would the daily papers have found room for it among the murders and divorces? Echo answers "NO!" In other words, here is a recipe for steering such a campaign into public notice: Begin by proclaiming stoutly, "Black is white." Then after you have been annihilated for such iconoclasm, murmur gently, "Oh, we didn't mean it—white is white." Next, elucidate as to just what brand of whiteness you are sponsoring. By that time the dear American public will know that your cause is alive. The application of the above is plain: Now that Mr. "Jazz" has carried this campaign with him into the barbed-wire enclosure of national notice, we trust that he will not consider us heartless if we desert him for other companionship. It is not that we harbor enmity against him—we simply have other fish to fry.

Lest the foregoing may be considered unduly flippant, may we tell briefly the actual story of how this new campaign grew, Topsy-like, at the Recreation Congress? It happened that two noted musical educators, Dr. A. T. Davison of Harvard, and Prof. Peter W. Dykema of the University of Wisconsin, spoke during the second day on the general program devoted to music. It also happened that both made some quite unrelated remarks regarding popular music which, when reproduced in the newspapers, appeared to be a "discussion" of "jazz."

Among all the serious and inspiring measures for the public good that were discussed at the Congress the one thing which attracted about fifty per cent. of the newspaper notice was this matter of "jazz," which was a purely incidental and accidental affair. Those who fret at the existence of our "Main Streets" and our "Babbitts" may be disheartened by this exhibition of unregeneracy. But is it surprising? "Jazz," like the movies, is merely one of our greatest common denominators of public interest. Instead of worrying, let us keep striving to increase the batting average of good music as a whole.

But to our story: When the music section of the Congress met on the final day one of the first topics stated was, "What can we do about getting a better grade of popular songs for community singing?" (it being essential to meet the people on their own ground, which in many cases is the popular song.) Later we heard from S. A. Mathiasen, a Community Service worker, of the community singing which he had observed in Denmark while studying there last year. In the Survey for October 15, he has written an expansion of this narrative. He told us that the best poets and composers of Denmark had been giving themselves to writing simple, melodic songs, which have become folk songs of Denmark. Some one remarked, "Why can we not apply this to our conditions in America?" Out of that suggestion gradually grew the decision of this meeting to present before the Congress a resolution appointing a committee to start a campaign in which American composers and poets would be asked to give thought to the creating of songs that might in like manner become Ameri-

can folk songs. This resolution was "unanimously passed by the Congress."

Now comes the news angle. Because of the coincidence whereby Mr. Dykema, who had been one of the principals in the "discussion" of "jazz," was made chairman of this new committee, what could be more natural than that the newspapers should play up the new campaign led by him as being an attack upon "jazz." Actually it was nothing of the sort. The writer of your editorial reminds us that there is no mention of "jazz" in the resolution which he quotes. But he says that its intention is obvious. Right there we agree with him: It is obvious but, obviously, not so negative a thing as an attack upon "jazz." On the other hand, it is a positive movement for more fine songs that may be sung sympathetically by the people. It is a campaign not of repression but of expression.

One of several reasons why the effort has nothing to do with "jazz" is that the former is concerned solely with songs to be sung, whereas "jazz" is a manner of playing music.

A few words as to your editor's defense of "jazz" and then we abandon it to its cacophonies. With most of the things he says about it, the present writer would agree. Indeed, the leader of this campaign, Prof. Dykema, is by no means deaf to the good qualities of "jazz." His comment at the Congress on this subject which caused all the hub-bub was this: "I am not one who condemns in toto that modern dance music which is so frequently anathematized under the name of 'jazz.' 'Jazz' music has a comparatively new rhythmic arrangement of tones; has a piquancy, verve and stimulating quality which form a real contribution to music. The objections to it lie in the way it is used. It is so atrociously presented with drums, gongs, cowbells, rattles, whistles and other nerve-wracking devices that the musical element is almost obliterated. As a result, our people are losing those finer susceptibilities to rhythm which arise when the supplying of some of the rhythmic impulse is left to the listener. The poorer dance music and the poorer popular songs leave nothing for us to do—we need not listen, we need not think. All we do is pay the piper, press the button, and the noise will do the rest. Make your music sufficiently subdued so that the dancers will have to listen for it and thus assume a bit of responsibility by producing in themselves something of a rhythmic response."

In the final sentence of the foregoing Mr. Dykema is evidently taking cognizance of the soft pedal which has already been put upon "jazz" playing by its newer practitioners of what we might call the Paul Whiteman school. After all, the test of "jazz" as a contribution to music is not whether it makes humans dance—the African tom-tom does that—but whether it is pleasing to listen to when one is not dancing. That the more delicate style of "jazz" accomplishes the latter is proven by its warm welcome in vaudeville and musical revue. Furthermore, this quieter "jazz" does not incite to objectionable dancing. On the one evening when the writer felt plutocratic enough to dance under Mr. Whiteman's violin bow he observed but one couple who were dancing improperly and they would have done a lustful dance to a Beethoven minuet.

Before us there is a copy of the "Leave 'Jazz' Alone" editorial, on which we have underlined certain phrases that

give evidence of the misapprehensions before mentioned. For instance, the campaign is not intended for "lessening people's likes for what they like." Far from it. We hope to give people more of what they like, but the community singing crowds do not care to sing cheaply vulgar songs—you cannot force such songs down their throats. They react favorably only to wholesome sentiments expressed with worthwhile melodies. Many such songs have been found among the popular songs of recent years, for example, "The Japanese Sandman," "April Showers," and so forth. The fox-trot craze has brought into popular songs a less banal type of melody one heretofore found only in musical comedy. The text, however, is not always a fitting mate for the melody. The undersigned has been diligently combing the fall crop of Broadway hits in search of eight songs suitable for inclusion in the Community Service leaflet of "Community Songs." It was with incredible difficulty that these were found. Now, one of the purposes of this campaign is to acquaint the writers of popular songs with the fact that there is a wide public eager for the wholesome type of song that we have been sketching.

It is said by the writer of your editorial that there are a dozen American composers creating songs which sell a million copies apiece. Good! We would urge those composers to include among those songs more numbers that can be sung with pleasure by the mass of the people. Nor do those behind this campaign think of our citizens as being "unable to distinguish for themselves what we like and what we do not like." In the matter of songs for mass singing the public shows plainly what it likes—songs that represent wholesomeness and melodic charm.

One sentence in the editorial intimates that our campaigners are "reformers and moralists, who seem to care nothing for art." Not guilty! There is nothing of the blue stocking about this movement. Furthermore, we hope that our best exponents of the composer's art will respond to our appeal. We trust that they will be animated by the same aspiration that one noted composer expressed in war-time when he said: "If I could write one song that our boys would sing in the trenches, I would feel that I had done the greatest thing in my life." We hope that the list of writers of these songs will include not only the best writers of popular songs but those whose gifts have been given hitherto only to the forms of symphonic or chamber music and of art songs.

Your writer asks us to tell what sort of music we "propose to force down America's throat." He seems thereby to be setting up his own windmill at which to tilt. We shall do no forcing—it would be of no avail. Who can deny, however, that the method of popularizing the Broadway hits

(Continued on page 54)

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Capacity Audience Grets Noted String Organization Upon Its Return to San Francisco After Eastern Triumphs—Macbeth and Matzenauer Score Success—Other Concerts

San Francisco, Cal., November 2.—San Francisco lovers of art, especially those whose love of music excels all others, should feel deeply grateful to Elias Hecht for having given to this city one of the very finest chamber music organizations of the present decade. If it were not for Mr. Hecht's noble spirit, his faith in his aggregation of players, his lofty artistic ideals, not to mention his continued generosity, this city's musical populace would have been deprived of the opportunity of hearing, for the past eight years, chamber music concerts consisting of the masterpieces of the world's greatest composers by a first rate ensemble and their assisting great artists. The Chamber Music Society of San Francisco is composed of Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, cello. Mr. Hecht is the flutist of the organization and lends his artistry whenever a composition scored for flute and strings necessitates his co-operation. These men make quartet playing a joy to listen to. Their technical skill is well nigh perfect and their spirit of collaboration sympathetic. The first number of the program, at the opening concert on Tuesday evening, October 31, started with the Beethoven quartet in F major which was exquisitely rendered, the four movements revealing the great clarity and well-balanced tone of the ensemble and their classical adherence to tradition. The theme and variations written for and dedicated to this organization by Mrs. H. H. A. Beach was the next number, scored for strings and flute. In this work the ever finished artistry of Mr. Hecht's playing, whose mellow tone and technical efficiency is the source of great admiration, brought him the hearty approval of the audience. The last number of the program was the one which gained the most enthusiasm, it being the Ravel quartet which the Chamber Music Society played as if inspired. Variety of tonal color was prevalent in abundance; each mood of this atmospheric and thoroughly modern French composition was depicted in suave style and with emotional abandon. The most critical musical connoisseur would have revelled in sheer enjoyment over the magnificence of the interpretation the Chamber Music Society of San Francisco gave this work.

FLORENCE MACBETH OPENS MATINEE MUSICALES.

Alice Seckel's third season of Matinee Musicales was begun October 23, in the Colonial ballroom of the Hotel

St. Francis. It was the means of presenting Florence Macbeth, who gave her first song recital in this city. Miss Macbeth has appeared here before, as soloist with the San Francisco Symphony Orchestra at which time she sang principally operatic excerpts but upon this occasion she demonstrated her ability as an interpreter of songs. George Roberts was her sympathetic and able accompanist.

MARGARET MATZENAUER SCORES GREAT SUCCESS IN RETURN ENGAGEMENT.

So emphatic was the success of Mme. Matzenauer's first concert that Manager Jessica Colbert simply had to give her a return engagement, which she sang at the Plaza Theater, October 24. Mme. Matzenauer has sung in this city many times but never has she sung to greater advantage nor has her magnificent voice been more glorious. Operatic numbers and a group of Mexican folk songs, cleverly arranged by Frank La Forge, were sung with fire and dash, winning the instant approval of her audience. No artist is more gracious than Mme. Matzenauer and she was lavish with extra numbers. George Vause accompanied in fine style.

CLEMENT PUPILS IN RECITAL.

Ada Clement, head of the Ada Clement Music School, presented several gifted young students in a concert at the St. Francis Hotel, October 27, for the purpose of raising money for the school's scholarship fund. Among the outstanding numbers on the program were the De Beriot concerto for violin rendered by eight-year-old Joseph Hofmann, with his brother, Emil, who is about the same age, at the piano; Emmet Sargeant's playing of several Debussy works; Lillian Sweay, who gave a creditable interpretation of Vieuxtemps' concerto in D, and the Mozart trio played by Herbert Jaffe, piano; Winthrop Sargeant, violin, and Emmet Sargeant, cello.

LARGE AUDIENCE HEARS FIRST "POP" CONCERT OF THE SEASON.

The first "pop" concert of the season drew a large audience to the Curran Theater, Sunday afternoon, October 29, when Alfred Hertz selected a program of the lighter works. The program consisted of the "Oberon" overture, the ballet music from "Prince Igor," the introduction to

Schubert's "Unfinished" symphony and Kreisler's "Liebeslied" and "Liebesfreud."

IDA SCOTT ARRANGING SERIES.

Ida Scott is arranging a series of concerts to be given at Scottish Rite Hall throughout the season. Those who will participate are Jessie Christian, coloratura soprano, and Thurlow Lieurance, who will be assisted by Edna Wooley Lieurance, soprano, and George B. Tack, flutist. Cyrena Van Gordon will also appear under Miss Scott's management as will Frank Moss, Lajos Fenster and Dorothy Pasmore.

NOTES.

Rebecca Height Holmes, cellist, who has lately become one of the members of the Ada Clement Music School, appeared at the Sunday night concert at the Palace Hotel under the directorship of Herman Heller. Her numbers earned for her the enthusiastic applause of her large audience.

Lucille Bresse Hammon, lyric soprano, is being greatly sought after by the many clubs of this city. Her recent appearance at the Vittoria Club was closely followed by an engagement at the Mills Club and the Pacific Coast Press Women's Association. Mrs. Hammon never fails to please with her bright and fresh voice, her exuberancy and pleasing stage appearance.

What will be known as the People's Symphony Association of San Francisco has been started by a number of men who are interested in the development and appreciation of symphonic music. This organization is planning to give twelve concerts during the season, with Alexander Saslavsky as the conductor. Mr. Saslavsky was for many years concertmaster and assistant conductor of the New York Symphony Orchestra. These concerts are to be of an educational nature and at each event the theme of the composition, as well as the various instruments used in an orchestra, are to be explained. These concerts will take place on Sunday mornings, the dates to be announced later.

The Mansfeldt Club gave its forty-seventh piano recital in the ballroom of the Fairmont Hotel, October 25, attracting the usual good sized and enthusiastic audience.

Rose Florence sang for the San Rafael Musical Club with Benjamin S. Moore as her accompanist. Mme. Florence was in splendid vocal condition and won the hearty approval of her listeners, adding several encores.

The Pacific Musical Society presented to its members on October 26 Lawrence Strauss, one of California's favorite artists, who has won artistic recognition both in Paris and in this country, and through the well selected numbers endeared himself to his hearers. Mr. Strauss has not a large voice but he has a beautiful one and he knows how to use it. He sang with his wonted ardor and enthusiasm,

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fine phrasing, color effects and ability to create atmosphere. Strauss was ably accompanied by Mrs. Ludwig Rosenstein. The other artist on the program was Thornstein Jensen, violinist, accompanied by Henrik Gjerdrum. He plays with technical brilliancy and scholarly care.

The San Francisco Musical Club presented a well balanced program on October 19, in the Palace Hotel ballroom. Eva Garcia, who rendered piano compositions, recently returned to San Francisco from New York where she studied piano with Frank La Forge. Dorothy Dukes, cellist, played pleasingly, and Kurt von Grudzinski, a Russian refugee lately arrived here, sang numbers in Russian, Italian and German. The other soloist on the program was Mrs. Ashley Faull, accompanied by Uda Waldrop. C. H. A.

LOS ANGELES, CAL., GIVES AN OVERWHELMING WELCOME TO CONDUCTOR HENRY ROTHWELL

Margaret Matzenauer Soloist at First Symphony Concert—Zoellner Quartet Begins Series—Notes

Los Angeles, Cal., November 2.—A packed auditorium at both the Friday afternoon and Saturday evening concerts and warm appreciative applause for the fine program marked the beginning of the symphony concert season. Mr. Rothwell received a royal welcome and was overwhelmed by the repeated rounds of applause at each appearance. Margaret Matzenauer, contralto, was rapturously acclaimed. Beethoven's first symphony in C major was chosen for the first program and its beauties were well exploited; there was a finish to each detail that was exquisite. "Don Juan," a tone poem by Strauss, was given here for the first time and proved immensely colorful and fascinating.

ZOELLNER QUARTET BEGINS SERIES.

The first of a series of six concerts by the Zoellner Quartet was given October 24 to a capacity audience at the Ebell Club House. The program contained some refreshing novel numbers as well as the classics, given with beauty of tone and excellent ensemble. Cornelia Rider Possart, pianist, was the assisting artist and her wonderfully facile technic was a delightful feature of the Schubert quintet. Modern music was exemplified in two short compositions by Joseph Jongen and Glazounoff. The final number was the Haydn "Emperor" quartet.

NOTES.

Many of the soloists of the symphony orchestra are teaching, among them Axel Simonsen, cellist. Allard De Ridder of the viola section is teaching composition and violin with studios in the MacDowell building. Mr. De Ridder was given his diploma to conduct orchestras by Steinback, and he studied under Mengelberg, not Meyerberg, as was stated in a recent letter. John Smallman, baritone and director, is also one of our busiest and most successful teachers.

The first "Program Tea" by the Dominant Club was given October 21. Gertrude Parsons presided and a short but enjoyable program preceded the tea and social hour. Carl Gantvoort, baritone, and Melba French Barr, soprano, were the artists who delighted the members and guests. Mr. Gantvoort has a splendid voice, fine style and a dramatic instinct used with great discrimination. Mrs. Barr is under the management of France Goldwater, who is arranging many appearances for this delightful singer. Grace Adele Freebey played the accompaniments and won much admiration for her fine work. J. W.

PALO ALTO MUSIC ITEMS

Palo Alto, Cal., October 30.—Prof. Warren D. Allen, Stanford University organist, has left for a three months' tour of the Eastern universities. He will give concerts en route and plans to return to Stanford about the first of January. In his absence Latham True, acting university organist, will give the usual Tuesday, Thursday and Sunday afternoon recitals. For his initial program Mr. True played a group by MacDowell, a fantasia and fugue by S. Archer Gibson, and "Au Soir," by Widor.

The first of the Palo Alto Community House concerts attracted a large and delighted audience. These concerts, given each Sunday afternoon during the winter months, have developed in the past two years an appreciative and ever increasing audience, until now, as was the case at the initial program this season, they frequently overflow the concert room and have to be accommodated on the wide veranda. Today's musicians were Inez Cross, pianist; Mary Elizabeth Moynihan, violinist, and Bruce Cameron, tenor. Miss Cross, a Palo Alto woman, played two of her own compositions, "Humoresque" and a ballade. The latter revealed interesting thematic treatment and an agreeable flow of melody. Miss Moynihan, besides accompanying the singer, gave a group of solos. She is well known to local music lovers as a capable violinist. Mr. Cameron, a professional singer and teacher from San Francisco, was heard here for the first time.

The Fortnightly Club, an organization of local music lovers and artists, gave its first program of the season on the Stanford campus. The program was presented by Mrs. O. M. Johnston, Mrs. Frederic R. Wheeler (vocal), Mrs. D. Charles Gardner (piano), and Elizabeth and Alice Kimball (piano duet). C. W. B.

SACRAMENTO NEWS

Sacramento, Cal., October 26.—The local branch of the California State Music Teachers' Association held an interesting meeting at the studios of Edward Pease October 25. The topic for discussion was the advisability of a standard course of musical study for students of the schools, the same to be followed by private teachers before their students would be allowed credit in the schools. None of the teachers were in favor of standardizing the courses to the extent of insisting upon just certain methods and texts; but all were anxious that the courses fulfill the requirements in the best institutions of music. An interesting talk was given by Mary Ireland, director of music in the grammar schools of Sacramento, upon her trip to Europe last summer. Alexander Stewart gave a talk on Community Music, and several numbers were given by members.

Florine Wenzel, pianist and teacher, is one of the busiest

G. CURCI

and hardest working musicians in this state. She is county vice-president of the California State Music Teachers' Association; Northern representative of The Musical Library Extension; chairman, Public School Music Committee of the State Music Teachers' Association, and teacher of a large class of piano pupils.

The playing of the Sacramento High School Orchestra before the Rotary Club reflected great credit upon Ellen Hughes, director of music in the schools. A. W. O.

PORTLAND ACTIVITIES

Portland, Ore., November 2.—Evelyn Scotney, soprano of the Metropolitan Opera Company, gave a recital October 23, under the direction of the Elwyn Concert Bureau, of which H. M. McFadden is the manager. Maximilian Rose, violinist, and Elvin Schmitt, accompanist, were the assistants.

David Campbell, director of the Ellison-White Conservatory of Music, gave lovers of piano music an opportunity to enjoy his art in a recital at the new Woman's Club building on October 19. In all his work Mr. Campbell exhibited a sterling technic and fine musical taste. He was compelled to respond to numerous encores.

Grace Blied, a promising piano pupil of J. Hutchison, appeared in recital at the new Woman's Club building, October 21. Miss Blied, who was cordially received, has left for New York to study for concert work.

At a recent meeting of the MacDowell Club, Tosca Berger, violinist, displayed her fine musicianship in the Glazounoff concerto and other works. J. Hutchison furnished artistic accompaniments.

The recent drive for the Symphony Society was a decided success, more than 600 citizens having signed applications for membership. The society is back of the Portland Symphony Orchestra.

Lucien E. Becker, popular local organist, has resumed his monthly lecture-recitals at Reed College.

Emil Enna, prominent Portland pianist, returned this week from a short concert tour. J. R. O.

Cornish School Notes

Among the recent activities at the Cornish School was the awarding of fourteen scholarships. The fortunate ones were Dorothy Winans, who was given a three years' scholarship by the Ladies' Musical Club; Catherine Pinney, Lois Bennett, Gertrude Austin, Ardsley Babbitt, LaHune Deignan, May Neel, Lillian Schoenberg, Mercer Gregory, Margaret Harmon, Zelma Spiegelman, Arnold Token, Doris Callow and Floyd May.

Louise Van Ogle is giving a series of lectures at the school, the first one being on Korngold's "The Dead City." This was followed by one on Strauss. She is an interesting speaker and her many years' residence abroad adds materially to the effectiveness of the lecture.

A new department has been added to the school. It is known as the Department of Color and Design, and is headed by Lydia Fuller. Miss Fuller is a graduate of the California School of Fine Arts and affiliated college of the University of California. She studied design with Rudolph Schaeffer, Frank Ingerson and Ralph Johonott, and specialized in the application to textile design work through the medium of batik and woodblock for stage and interior decoration. She has also had experience in public school instruction.

Among the speakers at Mount Vernon, Washington, recently, was Nellie C. Cornish who was heard by an audience of more than two hundred club women and their friends.

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Her subject was "The Modern Theater," and she had much to say concerning the difference between the commercial and the art theater. F.

Concerts for Young Folks

For the second concert in the series of miniature musicales for children at the Punch and Judy Theater, on Sunday, November 19, Adelaide Fischer, soprano, and Manton Marble, baritone, have been engaged with Gottfried Federlein, pianist. This new series, under Charles Drake's management, opened with splendid success two Sundays ago when "Miss Bobby" Besler, soprano, and Herbert Dittler, violinist, offered a program that was as interesting and enjoyable to the older members of the audience as it was to the young folks.

Gabrilowitsch With New York Symphony

Ossip Gabrilowitsch will be the soloist for the pair of New York Symphony Orchestra concerts in Carnegie Hall, Thursday afternoon and Friday evening, November 23 and 24, playing the Brahms B flat concerto for piano with orchestra. Walter Damrosch will also conduct in this program the Symphony in G minor by Mozart and Pizzetti's "La Pisanella."

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OPINIONS OF THE PRESS

Mary Potter Praised by Critics

Mary Potter, contralto, who occupies a high position both in concert and operatic fields, sang last June with the DeFeo Opera Company in Baltimore, when she won many honors. In September of this year she was with the same company, singing twice as Amneris in "Aida," this being at the Toronto Exposition. Brief notices from local papers are in part as follows:

There was provided an opportunity for some exceedingly fine singing on the part of Mary Potter, who was the Azucena of the evening and who sang this splendid contralto role with a great deal of distinction. Her voice is round and full, and her performance was marked by great authority and histrionic understanding.



MARY POTTER,
contralto.

Unhappily, the weather was used as an excuse to cut out the finale, but it was distinctly a Mary Potter evening.—Toronto Evening Sun.

Mary Potter, the Amneris, is the possessor of a rich and noble mezzo soprano voice, which she handles with ease and expression. She sufficiently proved her excellence.—Toronto, Saturday Night.

In January Mary Potter begins a long tour, occupying several months, and which will extend from New Hampshire to Georgia. Her splendid voice is heard regularly as soloist at Temple Emanu-El, Fifth Avenue and Forty-third street, and at the Fifth Church of Christ Scientist, New York. The tour will include cities and towns in the states of Maine, New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, District of Columbia, Virginia, West Virginia and Ohio.

What the Critics Think of Emma Roberts' Art

After one of Emma Roberts' New York recitals, W. J. Henderson, in the Herald, spoke of the individuality of her voice and its uncommon beauty. He stated that it is especially opulent and captivating in the upper middle range, where it has no superior among those of the distinguished singers of this country. In commenting in the New York Times about the same recital Richard Aldrich declared that "Miss Roberts has the art of expressing a variety of moods and emotions, of coloring the voice to brighten the significance of the music. In songs of deeper emotional quality she reached a powerful intensity." The critic of the New York Tribune was equally enthusiastic in his praise of the mezzo contralto, stating that not only has she a voice of great beauty, warmth and richness, but she has mastered the art of song with a thoroughness given to few American singers. William B. Murray, of the Brooklyn Eagle, was of the opinion that "For our good she ought to come frequently before this public; she is too rare an artist to be spared." Among other complimentary things the critic of the New York Evening Mail stated that Miss Roberts' voice is one of which Americans may be proud.

More Texas Press Notices for Stjerna

In addition to all that has previously been published in praise of Frida Stjerna the following criticisms are worthy of note:

Frida Stjerna, the club's soprano soloist, won the audience completely. Her program of four songs was multiplied by three before the evening was over. Her final encore number, "Annie Laurie," was sung as it has seldom if ever, been heard here. Her voice is a mezzo-soprano of great compass and beautiful quality, mellow and sympathetic, and her charming personality created a profound impression on her hearers.—El Paso Herald, January 20, 1922.

Frida Stjerna, Swedish soprano, soloist for the evening, charmed her hearers with her winsome personality from the moment she made her appearance. Her opening number, "Il est doux" ("Herodiade"), Massenet, was excellently rendered and for encores she gave two English ballads. Her second group consisted of Norwegian songs sung in her mother tongue. The singer's sweet, clear tones were shown to advantage in these delightful numbers. "The Echo Song" being especially pleasing. Numerous encores enhanced the evening.—El Paso Times, January 20, 1922.

Frida Stjerna, Swedish American soprano, was soloist for the opening of the Automobile Show. Singing with the difficulty of surging crowds in the various display rooms, she rose to the occasion and showed her real musicianship in the presentation of difficult numbers.—San Antonio Evening News, May 7.

A brilliant event was the recital of Frida Stjerna, Swedish mezzo soprano, recently of New York. On this occasion Miss Stjerna increased immeasurably her list of admirers and added much to the favorable impression gained previously. For her delightful program she was in splendid voice, smooth and even in register, while her artistic interpretation and clear articulation made her singing a

delight. Also, Miss Stjerna has the good fortune to look attractive while singing. She is a beautiful young woman with the fair hair and coloring of her countrywomen and a mentality that enhances all of her musical achievement.—Dallas, The Musicale, January, 1922.

Mme. Stjerna sang two numbers with the choir. In her solo group, which included "Come Unto Him" from Handel's "Messiah," "O Come to my Heart Lord Jesus" (Ambrose), and "With Verdure Clad" from Haydn's "Creation," Mme. Stjerna maintained a high standard of rendition. Her voice is rich in the fine points of musicianship exacted by these numbers. Despite the restraint required by sacred music, the suppression of individuality, magnetism and intensity of interpretation, Mme. Stjerna made her renditions movingly beautiful through her sympathetic quality, vocal skill and musicianly appreciation of the innate meaning and beauty of all she sang.—San Antonio Express, March 25, 1922.

The treat of the evening, however, was the lovely program of vocal numbers given by Mme. Frida Stjerna, Swedish-American soprano.—San Antonio Express, April 7, 1922.

The numbers by Miss Stjerna were caught and amplified in lifelike tones at more than 500 different stations in the city.—San Antonio Light, April 7.

Frida Stjerna, Swedish American soprano, sang "The Norwegian Echo Song" by Thane. Her presentation of this number was most delightful and her beautiful voice was clear and bell-like and carrying in every tone despite the fact of the open air stage. This difficult number was sung with such artistic effect that the tedious technic of it was lost in a finesse most pleasing even to those who did not realize the real musicianship of it.—San Antonio Evening News, May 24.

Mme. Stjerna is wonderful—that was the unanimous verdict of hundreds of people last night after Frida Stjerna, Swedish soprano, sang for the Evening News. Mme. Stjerna in addition to possessing a soprano voice of unusual power and clarity, is an experienced singer for the radio-phon, and her singing has been highly praised in New York.—San Antonio Evening News, August 9.

The largest crowd yet seen at Morningside Park heard last night's concert. An old favorite, Frida Stjerna, returned, to the delight of her audience, demonstrating that her stay in Texas has improved her art.—New York Mail, August 23.

Stage Seats Only for Powell

So unanimous were the critics in praise of John Powell's first Aeolian Hall recital of the season that space permits excerpts from the morning papers only.

It has often been shown that it is not necessary to be a foreigner to play well. Mr. Powell showed it again yesterday afternoon on the piano. There was a very good reason for the enthusiastic applause which was given to Mr. Powell's playing. The Beethoven, as well as Schumann's overflowing sonata, Mr. Powell played with great beauty, warmth, and variety of tone, and with a real penetration into their poetic significance.—New York Times, October 23.

The program proved effective in bringing out Powell's familiar qualities as a leading pianist—his command of expression, singing touch, and, of course, technic. The Liszt fantasia served its purpose as a vehicle for the display of technical brilliance. Hall and stage were well filled.—New York Tribune.

His audience filled the auditorium, including many seats placed on the stage. Mr. Powell delighted his hearers by his musical performance. His interpretative powers were perhaps at their highest level in Schumann's sonata. Always in deep sympathy with this master's music, Mr. Powell again showed his admirable musicianship in its delivery. His fine coloring, tenderness of mood, and understanding were further displayed in the compositions by Chopin.—New York Herald.

So numerous were the admirers that the stage had to be requisitioned to accommodate all. As an interpreter, Mr. Powell is distinctly romantic in his tendencies. To the Schumann F sharp minor sonata he brought genuine fervor.—New York American.

John Powell, who filled Aeolian Hall, and had several score of hearers left over to occupy places on the stage, proved himself in the Liszt fantasia a master of technical difficulties. His handling of the tone shadings in the three Chopin numbers was notable, and the variety of mood he conveyed in the fantasia, Op. 47, in F minor would satisfy the most captious. His audience responded enthusiastically to his art.—New York World.

Sylva's Carmen Thrills Maine

Marguerita Sylva was one of the bright stars of the Maine festival, both at Bangor and at Portland. The papers in the cities greeted her appearance as the heroine in the performance of Bizet's opera given there with the utmost enthusiasm. The Bangor Daily Commercial of October 9 carried as a two-column headline: "Sylva Wins Great Ovation," while under her picture it said: "Her rendition of Carmen gave Saturday night's big audience one of the greatest thrills in the history of the festival," and the criticism itself was as follows:

A wonderful impersonation of the role of Carmen was given by Marguerita Sylva, her remarkable dramatic ability and beautiful voice combining to make her role a peerless one. The incomparable

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Sylvia is what they called her in Europe and the name is well earned for she is truly Carmen incarnate, playing the part of the Spanish gypsy with fire and beauty which thrills not only her audience but also those who are acting with her. She fits into the part as though she was made for it and it is small wonder that she completely captivated Saturday night's festive audience with her marvelous performance. Ovation after ovation was tendered her, a fitting tribute for such a wonderful prima donna. Mme. Sylvia scored a great triumph with her singing of the famous Habanera in the first act, bringing out the true worth of this wonderful song with her charming artistry. Each one of her solos was a gem of delight to the audience and her performance was one which will long be remembered by Maine festival patrons.

The Bangor Daily News was no less enthusiastic, referring to her as "the incomparable Sylvia."

A Fine Tribute for Lhevinne

Three-quarters of a column in the Newark Daily News was devoted to unstinted praise of Josef Lhevinne upon his recent appearance at the Outlook Club of Montclair, N. J. Owing to the passing away of Mme. Lhevinne's father, the recital, which was originally planned for two pianos, was given by Mr. Lhevinne alone.

"In the thirty-three years of the club's existence," Mr. Flannigan, the critic of the Daily News remarks, "it is doubtful if any one has given more pleasure than resulted from Mr. Lhevinne's recital. On this occasion he reached a level in artistry which few of his contemporaries in the piano field attain. All his resources as interpreter, technician and stylist were fully revealed. The Chopin ballade in F minor, one of the most difficult of Chopin's writings, so stupendous in its complicated harmonies that it does not appear often on recital programs, Mr. Lhevinne played gloriously. The final group allowed the pianist to give free rein to his technical virtuosity. He can summon all the dynamic vigor needed to his performances; but it is his skill in tonal gradations and delicate shadings and his ability to throw off whiffs of sound without sacrificing the value of a note that fascinates many of his hearers."

Gruen Scores in Adelaide

The following notices give a vivid idea of the success that Rudolph Gruen is earning in Australia, where he is touring with Arthur Middleton and Paul Althouse:

Quietly seated at the piano, Rudolph Gruen, calm but alert to meet every demand on him by the singers accompanied throughout the program and extras without a page of music. Only those who know what the position of accompanist calls for musically, temperamentally, and in equipment, can realize the tremendous task which Mr. Gruen so wonderfully discharged. His infallible memory and perception of balance between voice and piano were matters which provoked endless admiration. As solo pianist in two Chopin works, his readings were extremely poetical, and brilliancy of technique made the scherzo the vivid, sparkling joy intended by the composer.—Adelaide Advertiser, October 11, 1922.

Rudolph Gruen, deservedly billed as pianist, is a masterly accompanist and lent invaluable assistance to both artists throughout the evening. He was called upon to play many difficult compositions, but his musicianship and memory were impeccable. He is a genius in his line. . . . Mr. Gruen further delighted the audience by opening the concert with piano solos, a bracket of Chopin, which were an artistic treat. Purity of touch and temperamental reserve were well allied to the wistful beauty of the nocturne in E major, and the brilliant Scherzo in B flat minor added further laurels to a singularly modest performer.—Adelaide Register, October 11, 1922.

More Praise for Axman's Santuzza

Besides the large number of unanimous press praises from the metropolitan dailies, printed in a recent issue of the

MUSICAL COURIER, anent Gladys Axman's Santuzza, another was later received, reading as follows:

Gladys Axman sang the part of Santuzza, in which her voice showed remarkable brightness, range and dramatic color. Indeed, it was a totally different voice from anything that has been heard from her, even at the Metropolitan, and the characterization was well able to stand comparison with many experienced impersonators. Her aria brought storms of applause.—Musical Leader.

Maxim Brodsky, Russian Tenor

Since coming to America several years ago from Russia, Maxim Brodsky, tenor, has been kept busy filling engagements and perfecting his art by continuous study. Located



MAXIM BRODSKY.

in Chicago, he has made several appearances at the large auditorium of Carman's Hall, singing before capacity audiences of some four thousand people. So well was he liked that he was compelled to give encore after encore and was immediately engaged by Paul Lampkoff musical director of the Culture League, for its "gala concert" on

October 17. Several months previous Mr. Brodsky sang the tenor part in the three-act opera, "Kichen Glocken," by J. Schaeffer, when he made a pronounced success at the hands of the large audience that filled the Aryan Grotto in Chicago. He has recorded the aria of the "Kichen Glocken" for the Autograph Record Company.

Mr. Brodsky has been engaged by the Freiheits Singing Society as the principal soloist for its annual concert which takes place on November 26 at the Aryan Grotto Temple. He will sing the tenor part of the newly written oratorio, "The Twelfth," by the Chicago composer, J. Schaeffer. In addition to this, Mr. Brodsky will sing a group of Russian and Italian songs. A tour of the Middle Western States is being booked for the tenor by his manager, Samuel D. Selwitz.

Hempel Delights 5,000 in London

Frieda Hempel gave her farewell London concert of the season in Albert Hall on Sunday afternoon, October 22, before more than 5,000 people, who gave her a tremendous ovation. Mozart numbers predominated, and once more Hempel proved her exceptional musicianship as an exponent of the great master.

Schubert, Schumann and Brahms, five songs of each, formed the program of the first special return appearance of the prima donna in the Queen's Hall on October 16. "There has been nothing like it in years," said the critics, and after her second recital, on October 19, devoted principally to Handel, Schubert, Grieg, Strauss and Wolff, they declared her as great in the simpler forms of music as in the brilliancy of her coloratura. All lovers of the great Lieder are truly grateful for Hempel's art, according to one writer, and "Songs," says another, "Hempel does better probably than any one else today."

Cadman's Sonata Popular

At the National Music Festival recently held in Buffalo, N. Y., Helen Garret Menning, pianist, played Cadman's sonata in A minor. This is one of the few sonatas, written by an American, that is very often found on concert programs. It is a brilliant work, and has such melodic charm that it even appeals to the casual listener.

Ross Song "a Regular One"

Earle Tuckerman, the New York baritone, recently sang (for the radio) "A Roundup Lullaby" by Gertrude Ross. As a result he received many requests by telephone for its repetition. A Texas girl, visiting in New York, asked him to sing more of these "regular songs" as they made her think of Texas. Mr. Tuckerman is so delighted with the success of this song that he will use it on all his programs.

Seibert Arranges Service of Music

A service of music was given at the Lutheran Church of the Holy Trinity, Henry F. Seibert, organist and choir-master, on the afternoon of November 5. Christiana Kriens, violinist; Vera Curtis, soprano; Margaret Huston, soprano; Mabel Cheney, contralto; Bruce Benjamin, tenor, and Vernon Jacobson baritone, were among the artists who furnished the program.

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RICHARD WAGNER—HIS INFLUENCE ON VOCAL CULTURE AND THE STAGE OF GERMANY

(Continued from page 9)

"Sprechgesang," which I have found to be singing, more or less, full on the voice, giving the word, not the tone, the preference, and having very little to do with bel canto. I may even go so far as to state that I have never heard a singer who had specialized in "Sprechgesang" who was able to sing an opera; but I have always marveled at their ability to clearly enunciate on any tone in their voice! In Germany, the terms Parlando and Sprechgesang are often confounded. Perhaps a good definition for Sprechgesang would be "exaggerated speaking."

SPECHGESANG.

How closely related Sprechgesang is to speaking I might best illustrate in reviewing the work of Ernst von Possart. He was born in Berlin in 1841, and, showing exceptional talent for the stage, was educated by the king. After acting with excellent success in many cities, in 1873 he was engaged at the royal theater in Munich as actor and stage manager, and eventually became Intendant. He was greatly interested in the work of Hey and numbered many singers among his diction pupils. He was considered one of the best German actors, and his diction was perfect. He followed the plan, recommended by Hey, of studying whatever he had to recite on one tone of the voice. After he severed his connection with the Munich theater, he traveled throughout Germany reciting melodramas with orchestra accompaniment, and though he was then an old man, the voice was still fresh and it was hard to realize that he was speaking and not singing, for he slightly intoned his words to the melody of the accompaniment! In commenting on this to a well known actor, I received the reply: "Possart is not an actor, he is a singer!"

There is no question of doubt but that Sprechgesang is the result of Wagner's influence, and, unfortunately, singers who practice the art use it no matter what they sing. Furthermore, it has become such a dominant factor in Germany that the public prefer it to beautiful singing, even in the old Italian operas.

In Wagner's plan for a German conservatory he suggested that the actors should be recruited from the ranks of the scholars whose voices did not prove adequate for opera; but contrary conditions exist and there is a constant stream of men and women who desert the stage to become singers. As a rule, owing to the strain placed upon the actor, his voice sounds worn and he rarely makes a success as an exponent of bel canto.

One of the most notable successes was the actor Friedrichs who sang the Alberich and Beckmesser in Bayreuth and later appeared as "guest" in these roles in almost every city in Germany and Austria. Friedrichs' interpretations were virtual creations; he dominated the scenes that he appeared in and sang, or rather intoned the parts, with almost terrifying conviction.

OPERA SINGERS AS TEACHERS.

Following Wagner's suggestion that the instrumental instructors are to be found in the orchestras, the conservatories of Germany select their instructors from that body and, usually, recruit their vocal instructors from the ranks of the opera singers. It is not said that the artist who sings best will also make the best instructor; but the standpoint is that he at least can best illustrate his art and they lay great stress upon the knowledge he has gained in the opera as being most beneficial for the student.

Naturally there are singers in Germany who specialize in concert singing, but almost every singer whose voice will stand the strain of opera strives for an opera position. There, as in the rest of the world, the opera singer is given the preference when a soloist is sought, and when the conservatories select a singer as instructor, they prefer one who has also made a name on the concert stage.

It is not only the prestige or the desire to give a more vital expression to the musical interpretation, through action, that draws the singer to the opera, but there is the assured income and the future pension. One must not forget that there are very few concert singers, in any part of the world, who make more than a living, much less who are able to save enough to live on in old age, and in former days one could live in Germany fairly comfortably on four thousand marks a year, then \$1,000. Alas, how many have worked, slaved and stinted themselves, to be free from care when old age appears, and who find themselves today virtually beggars with the depreciated mark, and almost everything in Germany coming to a dollar basis, and the interest on all their savings not amounting to ten dollars a year!

Two of the most interesting and modern works on the voice published in Germany during the past two decades are "Physiology of the Voice and Speech," by Prof. H. Gutzmann, and "Tone Resonance," by V. Hensen. An important discovery of the latter is his proving that it is physiologically impossible for the singer to hold a given tone any length of time without deviating from the pitch. To prove his contention he constructed an instrument which registers the vibrations of the voice and sympathetic tuning forks simultaneously.

Interesting as the German scientific works are, their nomenclature is quite puzzling; each writer putting his own interpretation on the terms "voix mixte," "falsetto," "chest and head register," and "chest and head tones," and, as one may well imagine, similar conditions exist among singers.

AT BAYREUTH.

The men at the head of the Bayreuth school—supported by Wagner's heirs—have never understood anything about the voice but are excellent coaches and thoroughly familiar with Wagner's works. They have worked out a system of diction to their own satisfaction, but woe to the man who has not his voice in control that tries to use it! In training their chorus in distinct enunciation they have been more successful, though they greatly exaggerate the consonants. They demand that the chorus sing an E between words ending with a consonant and a following word beginning with a consonant, as well as an E after many end phrases. The E they demand is similar in sound to the French silent E; it is hardly noticeable to the audience, gives strength to the consonant, and does not sound as harsh or brutal as the sounds they demand from the soloists. One ever hears (in Bayreuth) many conflicting stories

of what the Master said, thought, and what his intentions were! Wagner has been very clear in his writings relative to interpretation, but complications which arose during the first production of the Ring in 1876 relative to acting the numerous parts have, unfortunately, never been written about by Wagner; and just what his wishes were we do not know. I believe that so long as Cosima Wagner was capable of taking charge of the rehearsals, the artists came nearer learning what the Master desired; and even if her memory erred, her superior intelligence was sure to find the correct situation for the singer.

From what is termed Wagner's third creative period dates his influence on the construction of the modern German theater. The history of the Wagner Theater (Bayreuth) is easily traced. Karl Schinkel, who died in Berlin in 1841 and who during his life was considered the best architect of his day, was greatly interested in the theater and left among his papers many drawings depicting new scenic effects as well as sketches for a theater devoid of proscenium boxes. (The first theater in Germany to discard proscenium boxes was built in Mannheim; no doubt the architect was influenced by Schinkel.)

Gottfried Semper was born in Hamburg in 1803 and died in Rome in 1879. After finishing his studies in architecture and publishing several works on the subject, he visited Schinkel in Berlin, and the latter, recognizing the genius of Semper, used his influence in procuring for him the chair of professor of architecture at the academy in Dresden where he built, among many notable buildings, the opera house and the synagogue.

Like Wagner, he was forced to flee the country in 1849, and took up his residence in Zurich, where he was elected professor of architecture at the Polytechnicum. In Zurich he renewed his friendship with Wagner and, when the amnesty for political offenders was proclaimed, returned to Germany.

In 1864 it was Semper who drew the plans for the Nibelungentheater for King Ludwig, to be erected in Munich; but this came to naught, and evidently the same or similar plans were used for the Bayreuth house.

In Bayreuth, Wagner not only eliminated the stage and proscenium boxes, but also the boxes along the sides of the house. As his orchestra was to be covered, he termed the space between the audience and the stage the "mystische abgrund" (mystic depths) which divided the real from the ideal. The unusual distance between the audience and the stage that he inaugurated in Bayreuth, coupled with the seating arrangement which allowed everyone in the audience to look at the stage picture with the light's rays—the light reflection from the orchestra pit and the lighting effects on the stage—gave depth to the picture and made the singers appear abnormally large.

THE SUNKEN ORCHESTRA.

He did not merely cover his orchestra, as so many opera houses have done when producing "Parsifal," but extended his pit under the stage; this allowing him to place his men similar to their grouping on the concert platform, the conductor having all the players before him. As a matter of fact, although the orchestra is covered from the audience and sunk so low that the singers cannot see it from the stage, it is only the brass, wood-wind and basses that are really covered, being seated under the stage, but the first and second violins, seated directly beneath the opening, are never covered, which accounts for the fullness of tone produced.

The conductor stands on a raised platform with the wall back of him painted black, an electric light, above and

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somewhat in front of him, throwing its rays on him, and either in his shirt sleeves or wearing a white coat. This makes him and his beat very distinct to both musicians and singers, so that there is no excuse for the singers to try to shield themselves, when they make a mistake, under the timeworn excuse that they cannot see the conductor.

In Bayreuth Wagner discarded the prompter, but opera singers are so accustomed to the evil that now, in Bayreuth, there are more prompters than on any stage in the world! I have counted as many as six men during one performance, all following the music with piano scores and prompting the singers from different parts of the stage.

I have met with but one prompter in Germany who really was an aid to the singer and who understood his business; otherwise they annoyed me with their repetitions when I was on the stage or with their evidence when I sat in the audience.

(To be concluded in next week's issue.)

Langer at Drake Musicale

Mrs. John Drake gave a charming musical tea in her New York apartment recently where a distinguished audience gathered to hear several fine artists, one of them Paul Langer, former cellist of the Royal Serbian Orchestra and one-time instructor of the King of Montenegro. Mr. Langer recently won an encore from the White House when he played by radio at the United States Naval Air Station. He opened the program at Mrs. Drake's by playing "Berceuse" by Rheinhardt, following this number by a Montegran melody which the old King, Niketo, had whistled for him, Mr. Langer having arranged it as a cello solo. It was full of plaintive sweetness mixed with a tone of sadness.

Jane Cathcart in the Role of Composer

Jane Cathcart, whose name has become widely known in the past year or two as the energetic and resourceful founder and president of the Washington Heights Musical Club, is now on the market, so to speak, as the composer of a song, a very pretty song. This little bit of sunshine was introduced to the public last winter by Ethel Grow and made a distinct impression. It has now been issued in sheet music form. The name of it is "A Song of Spring," and the poet is quoted from "The Rose Jar," by Thomas S. Jones, Jr. It will please singers, both amateur and professional. Miss Cathcart has a real melodic gift, and has arranged the simple tune of this song to an accompaniment at the same time easy and effective. A good song!

Ralph Thomas Preparing for Opera

Ralph Thomas, American tenor, who has sung much in concert in this country, as well as in Paris and other cities of France, is now in Milan and preparing for opera. His vacation this summer was spent at Lake Como, and included a nine-day hike from Milan to Venice, visiting the principal cities as Brescia, Piacenza, Padova and the large open-air opera at Verona. He reports Venice as the most interesting city he has yet visited in Italy. This is the second long hike he has taken in Italy—the other being two years ago when he walked from Milan to Rome. He believes that walking is good for the voice.

A Busy Fall Season for Sue Harvard

Sue Harvard, soprano, is having a busy fall season, some of her recent and forthcoming engagements being as follows: Mansfield, Ohio, October 10; Bellview, Pa., October 12; Washington, D. C., October 13-14; Syracuse, N. Y., October 18; New York City, November 2; Springfield, Mass., November 5; Philadelphia, Pa., November 7; Bristol, Va., November 13; Wilmington, Del., November 16; Danville, Va., November 21; Roanoke, Va., November 23; Washington, D. C., November 27, and Rochester, N. Y., December 5.

Hudson Soloist With New York Symphony

On the day following Byron Hudson's recent appearance as soloist with the New York Symphony Orchestra, Walter Damrosch conducting, the critics were warm in their praise of the young tenor. One of them stated that Mr. Hudson was applauded until he rendered several encores, and another declared that the "Celeste Aida" made a tremendous hit and the tenor was forced to appear again and again before the audience would quiet down. The critic of still another daily said that the solo, "Celeste Aida," was splendidly given by Byron Hudson, tenor.

Sundelius Engaged for Hartford

Marie Sundelius has been engaged for a recital by the Swedish Glee Club, of Hartford, Conn., on December 3. The Metropolitan Opera soprano will give an unusually interesting program, including Scandinavian selections that she has featured on the concert platform with unique success.

A Question of Punctuation

"My name," says Theo Karle, "is Theo—T-h-e-o—and no period follows. People like to write it as though it were an abbreviation for Theodore, but greatly as I admired the late Colonel, I haven't the honor of bearing his name."

PITTSBURGH MUSIC LOVERS PLEASED WITH SUZANNE KEENER

Russian Grand Opera Company, Ukrainian Chorus and the Denishawn Dancers Visit Smoky City

Pittsburgh, Pa., October 28.—The interesting musical event of the month was the return of Suzanne Keener to her home town to sing in memory of our "first citizen," Uncle John Brashear, and for the founding of a settlement in his home, where the first astronomical lenses of his company were ground by "Uncle John" and his wife. Since Miss Keener was heard during the Liberty Loan drives, her voice has increased not only in volume and purity, but also her real musical genius has developed, so that the Proch "Variations" and the "Regnava nel Silenzio" from "Lucia de Lammermoor" were not merely technical feats but also sincere artistic revelations. The large audience greeted its townsman with great enthusiasm and many floral tributes. Each encore was a delight, especially the ecstatic "Rose and the Nightingale" of Santens.

The Russian Grand Opera Company paid a return visit and during the week of October 9 gave, in addition to five native operas, "Carmen" and "The Jewess," both of which were attended with great interest. Ina Bourskaya, who is now a member of the Metropolitan and Chicago Opera forces, sang Carmen. Vocolly her work was far beyond anything the Russians have had to offer; for that matter, it was better than most Carmens heard here in the last decade.

On the heels of the Russian Opera came the Ukrainian National Chorus, which gave a concert of national music such as Pittsburgh has never before been privileged to hear. The concert gave the various Ukrainian societies of this district an opportunity for a thrilling demonstration of the spirit that is leading the new republic in southern Russia; fiery speeches of welcome and brotherhood, and bouquets thrown to the platform by the splendid audience quite embarrassed Alexander Koshetz, the conductor of the chorus. Oda Slobodskaya was soloist of the occasion and won immediate favor in her two groups of songs, her unusual personality and fine musical intelligence making her numbers unusually comprehensible.

The Art Society opened its fiftieth season, the Jubilee Year, with a performance of Stuart Walker's production of the "Book of Job."

The dancers from Denishawn, with the lyric Ruth St. Denis and the dramatic Ted Shawn, opened the Bortz series of popular concerts. The event was an unqualified success.

J. F. L.

Mittell Pupil Charms

Dorothy Donaldson, pupil of Philipp Mittell, New York violin pedagogue, made an exceedingly fine impression as soloist at a concert given by the Donaldson Quartet in Lawton Avenue School, Grantwood, N. J., on October 11. She played with much charm "Paradise," Kreisler; "Souvenir" (by request), Drdla; "Ave Maria," Schubert; "Hindoo Chant," Rimsky-Korsakoff-Kreisler; "Waltz," Brahms; "Gypsy Serenade," Valdez; "On Wings of Song," Mendelssohn, and "Liebesfreud," Kreisler. Her fine performance reflected much credit upon her teacher. Others who appeared were Vivien Donaldson, harp; Cortland Donaldson, tenor, and Helen Donaldson, piano.

The Palisadian of Palisade, N. J., has the following to say:

Dorothy Donaldson has long been reputed as a real artist on the violin, and had delighted many audiences along the Hilltop section for a number of years where she has played to the delight of everybody. She has been very intent upon her art, and her admirers have watched her constant rise in her work until at this time her name upon any program is always sure to be a drawing card. She has possessed a certain individuality in her playing that has ap-

pealed strongly, her work being always earnest and rendered with a depth of feeling indicative of the true artist. She is really a violinist of fine promise and perhaps destined to have a distinguished future. That she loves her art is evidenced by the fact that she is always playing, and that she has mastered her instrument is accorded by all who have heard her. Her playing Wednesday night was indeed a revelation, for being an evening of interest she delved down deep into the soul of her interpretations, and the audience found vent to its appreciation in heartfelt, rapturous applause, and she was given encore after encore.

The Bergen Record writes:

Dorothy Donaldson, by her dazzling technic and individuality all her own, a tone, broad and warm one time and elusive and delicate at another, captured the audience and added fresh laurels to those she has already won with her violin.

Roxas Pupil Scores Success

Charlotte Horwits, an artist pupil of Emilio A. Roxas, was soloist at the State Convention of the Y. M. H. A. and Y. W. H. A. in Plainfield, N. J., on September 2. Her success was so pronounced that she was at once engaged to sing for the Y. M. H. A. in Trenton, N. J., on October 22. On November 11, Miss Horwits sang at Town Hall, New York, in conjunction with other artist pupils of Mr. Roxas. Mr. Roxas was accompanist to Beniamino Gigli at his Chicago concert.

Maurice Dumesnil Records Harold Henry Piece

One of the first acts of Maurice Dumesnil, the French pianist, upon his arrival in America for his present concert trip was to record for the Ampico Harold Henry's captivating "The Dancing Marionette" (published by Carl Fischer). Mr. Dumesnil will use this number on his program in the United States this season.

Gerardy to Make First Appearance With Orchestra

Jean Gerardy, the Belgian cellist, who is now in this country after an absence of several years, will make his first reappearance with the Philadelphia Orchestra in Carnegie Hall on the evening of November 21.

Festival Engagement for Lenora Sparkes

Lenora Sparkes, soprano of the Metropolitan Opera Company, who was heard recently in recital in both New York and Chicago, has been engaged to appear with orchestra at the Spartanburg (S. C.) Festival on May 2 next.

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CLARA B. LOCHRIDGE, 1115 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

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MRS. WESLEY PORTER MASON, 5011 North Street, Dallas, Texas.

LAURA JONES RAWLINS, 1245 Devaladero St., San Francisco, Dec. 5, 1922; Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City, December.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.

MRS. S. L. VAN NORT, 2515 Helena St., Houston, Texas.

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THE PHILADELPHIA MUSIC CLUB AND THE YOUNG PROFESSIONAL

By Adela Tucker Gulbransen

Chairman of Auditions

Away back in 1911, when the Philadelphia Music Club was inaugurated by various well known musical enthusiasts, its purpose was defined as the "stimulation and encouragement of amateur musicians by fortnightly meetings, by invitation musicales, and by receptions to distinguished musicians." In that ante bellum time the Philadelphia Music Club was a woman's club, strictly. The only way a mere man could participate in the "workings" was to be a distinguished musician and go as a "lion" to one of the receptions. But the Philadelphia Music Club, like Mr. Finney's turnip, "grew and it grew," till it outgrew its own constitution. However, thanks to modern therapeutics, the club found itself capable of revising its constitution when the latter became an uncomfortably close fit. The very latest hazard negotiated for the club's nationwide prominence, has been the admission to its membership of men, under the designation "Contributing" members (which seems fair enough). Then the club moved into business offices.

The offices were not camouflaged as a "studio" either, though glazed wicker, chintz, a brass samovar, a grand piano and becomingly shaded lights betray a certain ineradicable feminine influence. In them, on most days, from nine in the morning till noon, may be found the club's clever and energetic president, together with a secretary who makes smooth for the Club's officialdom the rough ways attendant on acquiring a properly business-like "slant." Members of the "Board" now go sedately "down town" to "the offices," which are not situated in the fashionable hotel where the club holds recitals, receptions, etc., but in a "regular" office building.

The "Contributing" (male) member has no voice, unless it be a singing one, in the affairs of the club!

Much water has passed over the wheel since the "amateur" clause was written into the club's constitution. No one knows when, exactly, "amateur" performed an artistic "fade out" and "young professional" took its place, but somewhere between 1911 and 1922 the substitution occurred and now that every one is accustomed to the change there is a very decided sentiment in its favor.

It may have been the war which caused this general change of attitude which may account to some extent for the general crystallizing of a sentiment against so large an expenditure of money and energy being directed solely toward the artistic displaying of the talents of those young "amateurs" whose aristocratic connections forbade their shining except in a "genteel" and semi-private manner. The young and insufficiently tried young professional musician we have always with us, hungrily snatching at the chance to be heard. To her the opportunity to be heard under proper auspices and surroundings and by the right people represents very often all the difference between success and failure. Having therefore adopted an attitude of benevolence toward these upward striving ones, and having determined that certain fortunately endowed young persons coming within the scope of its influence, possess those requisite qualities for pursuit of the elusive artistic career, the Philadelphia Music Club never thereafter, loses sight of one of its wards so long as he or she gives evidence of continued growth.

A certain speeding up of the club's energies on behalf of the young professional does not, however, argue any loss of interest in the worth-while amateur. It merely remains for the latter to give as good a performance as the young professional, and the world and a place on the program are hers. Incidentally this condition of the "atmosphere" makes for very good "growing weather."

Yesterday her audience sat in judgment on the program architecture of Leopold Stokowski, observing through its lognette the rose and opalescent undulations of his artist soul. Today it calmly focuses on the shivering novice and applies to her performance, her personality her appearance, the acid test "Interesting—or not?"

The difficulties in singing or playing before such an audience—and there cannot be too much written of audience psychology—are two-fold. These exist by reason of the presence, in large numbers, of professionals of past, present and hopeful tense, who know as well as—perhaps better than—the trembling one, just what she is going to do—or should be going to do; and who exude, perhaps unconsciously, a "show me" atmosphere that is positively asphyxiating.

There is, as well, that far from negligible faction known as "associate" and "contributing," who have never missed a Metropolitan Opera subscription night, who knew the Philadelphia Symphony Orchestra when it was in rompers, not to mention the erstwhile Herr Pohlig and the late lamented Fritz Scheel, and who observe the intrepid one from the vicarious eminence of this greatness.

One sees that, as an audience, it presents a difficultness and an impassivity as valuable in their way to the young professional, as are the hand-picked program and atmospheric setting.

As a medium for cutting artistic wisdom teeth it has not been anywhere surpassed; for the young professional musician needs, above all, for her soul's growth, obstacles to overcome, opportunities for overcoming them, the sophisticated audience, and—understanding.

It is this final requisite that, not surprisingly, this seemingly refrigerated audience possesses in abundance. Knowing very definitely what it "came out for to hear" it is ready to approve and applaud the promise of it, if so be the novice display talent and an intelligent sense of direction. Applause from the Philadelphia Music Club is, en passant, regarded as an accolade, and prized by the fortunate recipient above rubies.

But let it not for a moment be supposed that these volunteer god-parents are ready to relinquish their ward after merely having first petrified the marrow in her bones and afterward filled her impressionable artist brain with rosy dreams. Such a procedure would sit ill with their Quaker consciences.

Moreover, they have paid for the privilege of sponsoring this alternately trembling and palpitating atom, an associate-membership fee that is far from inconsiderable, and they do not purpose abandoning the venture till the god-child has at least passed successfully through her "second summer."

They assume, and rightly, having perhaps a little of the

Spartan mother in their composition, that if the young professional have the stamina for the artistic career, a little preliminary freezing will only season her for the really unfriendly or indifferent audience she is certain to encounter, and will give her exercise in the difficult and necessary business of "putting it over."

It cannot be gainsaid that, all its magnificent musical undertakings to the contrary notwithstanding Philadelphia can present as many "difficult" audiences to the square mile as may be found anywhere, west of Suez.

Making the program grade is, difficult as it may appear, only the first of the several steps the fortunate ward of the Philadelphia Music Club takes under her guardian's interested and expert guidance. There follows the club contest for young artists, from which emerging victorious, the fortunate one goes to state and finally to national contests. Following this happy consummation the winner in each of several classes enjoys for a whole year a free concert management under the National Federation of Music Clubs. This plum can be enjoyed of course by only the privileged few, and so the Philadelphia Music Club has inaugurated, only this season, something "just as good"—that really is.

This panacea is known as the bureau for securing professional engagements, and is available only to those active members of the club who receive from a very exacting committee on auditions a rating of A or A plus. Members having a rating of B or B plus are placed on the club's recital program or they may take part in operatic performances under club management.

Periodical auditions enable these hopeful ones to be re-heard at intervals of sufficient frequency to give them the benefit of the bureau's service at the earliest moment they may be found eligible.

Depending from this group, like branches on a family tree, are those not so nearly arrived ones, graded from B minus, downward. They too, are objects of a very tender solicitude, and while they may not appear in solo on the club's recital program, they, rated active, have opportunity of singing with the Women's Chorus of the club under expert direction, with weekly rehearsals. They also appear in trio or quartet numbers, and finally they may, both singers and players of instruments, attend the excellent fortnightly recital and criticize as much as they wish those shining marks, rated in the passionately desired grade.

They see themselves there, after another appearance, or two or three, before the patient and long-sitting committee on auditions, and they are, meanwhile, getting up wind for the race.

LETTERS FROM MUSICAL COURIER READERS

(Continued from page 47)

does not approximate that of forcing. Certainly no one who is familiar with the ins and outs of popular song "plugging." Theodore Thomas said: "Popular music is familiar music." Should this new appeal result in the creation of songs which seem to meet the need herein expressed, those behind the campaign will dedicate their energies to seeing that insofar as possible such worthy songs are made familiar to the mass of the people. To this end, it is to be hoped that they may be issued by all types of publishers in order that they may receive the benefit of no less progressive exploitation than the Broadway-made song hit.

What are the finer ideals of American life which we hope to see expressed, asks the editorial? These are the aspirations which are to be found epitomized not only in songs of patriotism but in songs of humor, sport, home, love and fellowship. It is to be hoped that such ideals will be voiced in a simple, vigorous and unsentimental way. We are not expecting the composers to write folk songs to order. We are merely asking them to give their best thoughts to the project as have their brethren of Denmark.

In order that our writers may have a hint as to the sort of songs desired, one of the committee's first acts will be to prepare a list of existing songs of American origin used most effectively in community sings. This may serve as a suggestion—not an all-inclusive list but merely one representing certain types. Such tabulation and the perfecting of organization are the immediate objectives in the campaign. The committee appointed at Atlantic City is to be regarded as a steering committee and as a nucleus for a larger group which may be representative of the various musical forces which may be expected to aid the project. It is too big an idea to be merely the pet hobby of one group or collection of groups.

To sum it up, this campaign is one neither of reform nor of "uplift." It is one of constructive building of a greater song literature. If this letter may have cleared away most of the smoke generated by the "jazz" discussion, it is to be hoped that the movement may now be seen in a fairer light and that it may have the support not only of your paper but of musical people generally.

(Signed) KENNETH S. CLARK.

New York City, October 26, 1922.

Miltonella Beardsley Plays at Harvest Concert

Admirers of Miltonella Beardsley, pianist and teacher, found great enjoyment in her performance of four works by Bantock, Marion Bauer and Rubinstein, at a Harvest Concert given at the Chapel of the Crucifixion, Harlem, Rev. J. Edmead, rector. They included a fantasia (Bantock) "The Tide," and "Arabesque" (Bauer), and Rubinstein's study in C minor. Stainer's "Daughter of Jairus," cantata, was sung admirably, with some exceptional choruses, under organist E. H. Margetson.

The McConnells in Paris

Mrs. E. B. McConnell, Harriet McConnell and Marie McConnell, who went abroad some months ago, will remain in Paris until at least January or February. Mrs. McConnell has opened a vocal studio, and included in her classes is one of her students from Cincinnati, Ohio. Both Harriet and Marie McConnell are studying operatic roles with Felix Leroux.

Craft to Remain Abroad a Year or Two

Marcella Craft left for Europe last August and will remain abroad for a year or two in order to fill both concert and opera engagements in Germany, Italy and France.

REVIEWS AND NEW MUSIC

(Wilhelm Hansen, Copenhagen. American Agents, Edward B. Marks Music Co., New York)

"SCARAMOUCHE" (Pantomime)

This is a work of seventy-three folio pages, bound in limp paper, with an amazing "futuristic" title-page with cut in red-and-brown colors of the hero, busily engaged in playing his entrancing violin with pale face and closed eyes, looking much like the Paganini pictures. It is a "pantomime tragique," text by Poul Knudsen, music by Jean Sibelius, and shows the composer at his best—and worst. The hero is a mythical character, originally from the Spanish, a sort of buffoon, who plays the violin with magic bow, entrancing the feminine world, so that they follow him, do his bidding. . . . He is a little hunchback, homely, with big feet and colorless face, sleepy eyes, but a mighty character despite all his physical shortcomings, and all because of his fiddling. The work is divided into two acts and various scenes, like any opera, but the text is spoken, and has been printed in English, German and French, the former being by Alexander W. I. Worster, edited and revised by Julia A. Burt. These translators should have corrected such errors as "Felch" (fetch), "Bread stripe" (broad stripe), etc. And what in the world does the translation of "Sehnte ich mich nach Dich, nach Deine Küssen?" mean when printed "I long for your kisses, you and your room."

There are thirteen characters in the pantomime, the tragedy centering around Blondelaine (the young bride of Leilon), the fiddler-hunchback, Scaramouche; and Leilon, the husband. This triangle comes to the usual bad end, despite the innocence of the bride, her good intentions, and the trustfulness of the husband. Since the days of "Hans Heiling," "The Flying Dutchman" and "The Rat-Catcher of Hamelin," librettists have made use of the idea of the entrancing, magic, winning seducer, the irresistible musician, singer, player on pipe or violin, and this Spanish buffoon is simply another variation of the character. The music has variety sufficient to please everybody, ranging from the sweetly melodious, with rhythmic beat, to the far-fetched dissonances which sound impossible, intentionally discordant, immensely artificial, "hunted for," and of no musical worth. The opening menuet is fanciful, the music accompanying the dialogue fits the utterance, and there is a bolero (on page 9) which no Spaniard would recognize as such. The love-scene has been made into a separately printed piano score, and this is quite the most reasonable and interesting portion of the entire work. Altogether, it gives the impression of a most energetic, busy, persistent and capable composer, but whose seeking for "something different" results in piling dissonances so thick that they become disgusting. Too much of anything palls on the taste, and this is especially true of any music which runs along in a constant search for the unusual, the bizarre. Why, one tires of constant tunes, of never-changing diet, of eternal sunshine even—so said a native Californian. Nevertheless, all honor to Sibelius for pointing out some novel effects, and for giving life to this legendary creature Scaramouche (literally, "the Skirmisher.") Well, he skirmished until he met his end, as he deserved, on a true Sibelius chord consisting of a C minor seventh chord, with diminished fifth, held on the pedal-bass, D, and resolving into D minor. Horrible! Anyone could easily die to such a chord!

(Carl Fischer, New York, Boston, Chicago)

"MY FORGET-ME-NOT" (Song)

B. Sherman Fowler is the composer of this very pretty and graceful little song of six pages, which has violin and cello obligato also. It is obtainable for medium and high voice, and has in it the elements of popularity. Sweet-sounding thirds continue through a large portion of the accompaniment, and natural melody and harmony, of considerable variety, is another commendable feature. The title-page has on it a blue imprint of the garden portals, with a forget-me-not plant and blossoms in the corner. The poet, Richard Lovell, speaks of this flower as "the fairest blossom of all," and later the figurative flowerlet turns into the found love.

F. W. R.

(Oliver Ditson Co., Boston)

"HEART, WILL YOU GO?"

There is nothing unconventional about this song. It is the straight German type, but it has an attractive melody, an effective and not too difficult accompaniment, and works up to a thoroughly effective climax. What more could any singer ask of a song? A sure applause winner for a program. Published in two keys. The song is by William Berwind.

(Carl Fischer, New York)

"WHERE'ER THOU ART"

A straightforward, simple song, in ballad style, by Clint R. Carpenter. There is nothing complicated about the vocal line or the accompaniment. Mr. Carpenter has built up to a good climax. Especially suitable for tenor.

TSCHAIKOWSKY'S "SONG WITHOUT WORDS"

(Transcription for Violin and Piano by Eddy Brown)

The familiar Tschaiowsky piano number in an effective, musicianly transcription. Mr. Brown—unlike some of his fellow transcribers, does not attempt to infuse his own ideas too strongly into his transcribing, and the result is a clean and satisfactory carrying out of the composer's own thought. Not difficult for either violinist or accompanist.

(Harold Flammer, New York)

"THE DUCK" AND OTHER SONGS FOR CHILDREN

This book by Rosamond Eustis is a family affair. The ideas for many of the little songs—most of them only one page—were suggested by the Eustis children, Rosamond and William, both under five; a few of them are supplied with both words and music by Mrs. Eustis, and for two of them Mr. Eustis has written the words. The music is very simple, the accompaniments always musicianly. The subjects will all interest children, from the tiniest tots up. As the editor suggests: "Although these little songs are purely entertainment, they give a hint as to the very interesting way in which children may be encouraged to express

themselves in rhythm, rhyme and melody. Some of them may suggest action songs as used in kindergartens and the quaint illustrations will serve to stimulate the imaginative quality on the stories which are told musically by one child or another." The illustrations referred to head each song. They are very quaint, in imitation of children's drawings, and printed in three colors. Both in itself and its contents the book is unusually attractive.

(Wilhelm Hansen, Copenhagen. American Agents, Edward B. Marks Music Co., New York)

FRIEDMAN ALBUM FOR PIANO

A selection of favorite works by the well known pianist and composer, Ignaz Friedman, with a fine portrait of him on the cover. Technically most of the pieces are decidedly difficult and to be done only by advanced students and professionals. Friedman has a very pretty melodic gift. Particularly grateful to hear are such numbers as the "Cake Walk," "Pierrette," and "Minuetto Vecchio." Any recital player looking for something new and good will be sure to find it in this volume.

H. O. O.

New Music**Composers' Music Corporation, New York**

"LET MY VOICE RING OUT," a song of exultation by Bryceson Treharne. There are many changes of key in this composition which breaks the continuity of melody. Another case of setting old and familiar words to new music, and as always, it suffers by comparison.

Harold Flammer, Inc., New York

"REFLECTION," arranged for the organ by George M. Vail from a piano selection by Rudolf Friml. For the lighter programs at the average motion picture theater.

"ARIETTE," from "Afterglows," by Morris Class and arranged for the organ by Alexander Russell. This will depend entirely on the organist and the registrations used to get a good effect. Quite out of the ordinary in arrangement for organ. Very good.

G. Schirmer, Inc., New York

"SONGS MY MOTHER TAUGHT ME," familiar tune of Dvorak's arrangement for men's chorus, by Carl Deis. Voice and accompaniment so harmonized as to make this a very singable number for general choral work in clubs and schools.

"CANZONETTA," for piano and violin by Georges Clerbois. Short number for students and may be used either as program material or encore. Fingering and bowing by Roderick White.

"ALBUMLEAF," by Grieg, arranged for violin and piano by Arthur Hartmann. Another welcome addition to the violin literature by a popular artist. This transcription is on a par with his other work and should be featured by soloists for public and private performances.

"INDIAN SUMMER IDYL," a melody for the organ by Edgar Belmont Smith. Pleasing selection of medium difficulty.

"THE DAISIES," a man's song, by Roland Farley.

"PIPES OF PAN," another song by the same composer, Roland Farley. The accompaniment sounds as if written for a ballet. Fantastic and not easy to sing.

"THROUGH A MIST OF TEARS," song by Roland Farley.

"THE FAIRIES," song by Mabel Wood Hill. A light, staccato accompaniment. Encore number.

"THREE SONGS," by Robert Yale Smith. "Love's Communion" and "The Beauty Haunts Me" are not out of the ordinary. "A Rainy Day" will make a good weather song, but not a happy selection in uncertain climates.

"DANSE EXCENTRIQUE," by Dent Mowray. Like all of his compositions, this one strives at the ultra modern style. A touch of "jazz" here and there, mostly there.

"HONEY CHILE," by Lily Strickland. A song with a mixture of "jazz" and "spiritual." The verse is written in a more serious vein, but the refrain is pure "jazz." The dialect is not good and the voice part is written too high for a negro song.

"SORCERY," a song by William Hamilton, written in lieder style and very singable.

"THIS BRIGHT SUMMER DAY," by Anna Segal. A spring song, both bright and catchy. For the popular concert and lyceum.

"THE TIRED MAN," by Tom Dobson. The composer has tried to be humorous, and has not succeeded very well. A man's song. Might be used as an encore.

"THE WORD," also by Tom Dobson. The poem is good but the music appears uninspired.

"TWO CRADLE SONGS," by Jane Munn Spear. "Sleep, Little Tired Eyes" is a perfectly natural song, striving for nothing. Good material for the studio. "Rocking-Song" is very easy. Teaching selection for diction and breath control.

"WACHET AUF, RUFT UNS DIE STIMME," a chorale by Bach, and arranged for the organ by Sumner Salter. Good selection, well worth working on.

"MISERERE SCENE," from "Il Trovatore," Act IV. Arranged for four-part men's chorus with soprano and tenor solo. English text by Natalia Macfarren. New edition of the old familiar music.

"THE OWL," a four part song for men's voices by Lewis M. Isaacs. Good comic number. A capella.

"MOTHER GOOSE RHYMES," by Louis Versel. Do not be misled by the title and think they are for the kiddies. Of course they are the old familiar verses, but the composer has lifted them far beyond their accustomed atmosphere by real modern music so worth while that they are fascinating. Why can't our artists take these cleverly written numbers and make of them what Tilly Koenen did with her Dutch kiddie songs? They are of more musical value than some of our so called "art songs." A more delicate composition is rarely heard than (No. 1) "Mistress Mary, Quite Contrary." (No. 2) "Hickory Dickory Dock" has a delightful humor that is irresistible.

"SWEETEST GIRL I KNOW," a waltz song by Tom Patterdale. Light and fluffy. Written with the same regard

(Continued on page 57)

STEINWAY

STEINWAY—a name that is spoken with the full pride of ownership—that carries with it the deep satisfaction of possessing the ultimate expression of man's handiwork in Musical Art.

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Musical Comedy, Drama and Motion Pictures

On Monday evening, November 6, W. A. Brady offered "Up She Goes," a musical comedy, written by Frank Craven and founded on his former comedy success, "Too Many Cooks." The music is by Harry Tierney to lyrics by Joseph McCarty, the pair who made "Irene" a success. The cast includes many well known personages of the stage, headed by Donald Brian. The critics gave fairly good accounts, and all seem to agree that this newest musical attraction has a good chance for a long run at the Playhouse.

On Tuesday evening following, Sam Harris presented "Rain," a play by John Colton and Clemence Randolph, founded on "Miss Thompson," a story by W. Somerset Maugham. The criticisms were mixed regarding its merits. All agree, however, that there are the possibilities of a great play in "Rain" though the present treatment is hardly equal to the task.

"THE FORTY-NINERS"

This is a native product, contributed solely by local talent; we mean by this, many of the best known dramatic critics on the New York dailies and some of the wittiest column contributors. This conglomeration was offered to a long-suffering public and proved to be a hodge-podge of nonsense. The tiny Punch and Judy Theater is the home of this newest offering. Really the funniest thing on the entire program was a number called the "Music Ride" conceived and staged by one Walt Kuhn. A play entitled the "Power of Light," written by Morrie Ryskind and Howard Dietz, was intended as a satire on the modern Russian play. The funniest thing about it was that it was not funny at all. Montague Glass contributed a playlet, entitled "Omit Flowers," which was also intended to be funny, but the subject was hardly one that could be appreciated—in other words it was the meeting of a grief-stricken family at the undertaker's establishment.

Haywood Brown, the dramatic critic of the New York World, contributed a playlet, "A Robe for the King," taken from the old Anderson story. There was almost nothing to it. George S. Kaufman contributed "Life in the Back Pages," or a skit written around the usual advertisements found in magazines—all the way from the son who prefers a certain kind of woolen underwear to the father who announces he has had another raise, and there is always room for the \$25,000 man.

And on it goes, this remarkable entertainment! We confess to laughing heartily over a great deal of it, and as we look back we wonder why we did, and the only answer seems to be that the gentlemen responsible for the strange and unusual affair oftentimes holds the destiny of productions at their mercy. We think that this is why we laugh.

It was with keen interest that we read the opinions of the local brotherhood the next morning. There were two who frankly spoke out their minds and one of these was a woman critic. The others tried in every way to find something good, and two renowned scribes went into ecstasies. The life of the "Forty-Niners" is doubtful.

NOTES.

Considerable interest is manifest on all sides in the engagement of Cecile Sorel and her French company, which will be seen at the Thirty-ninth Street Theater beginning next week. The Shuberts have announced an extension, making the season two weeks instead of one.

The newest theater in New York is the Children's Theater, a part of the Heckscher Foundation, at Fifth avenue and 104th street. This is a part of the magnificent new building which the Heckschers donated to the New York Society for the Prevention of Cruelty to Children. The dedication was made by Augustus Thomas. It is considered a beautiful theater and the mural decorations are such that the children cannot fail to appreciate them. All of the fairy stories are represented.

THE CAPITOL.

The musical feature at the Capitol was called "Impressions of Faust." Conductor Erno Rapee had deliberately taken out all the popular numbers and arranged them so that, with the aid of Evelyn Herbert (Marguerite), Justin Lawrie (Faust) and J. Helffenstein Mason (Mephistofeles), one got a very good idea of the contents and meaning of the whole opera. Needless to say, the number was well presented by the orchestra, singers and dancers, though Miss Herbert's voice, heard at the end of the week, sounded as if the high tessitura and repeated singing had put rather a strain upon it.

The picture was "To Have and To Hold," from the novel by Mary Johnston, and looked as old-fashioned as the novel would read nowadays. Technically, everything was well done, and there was any quantity of skilful swordplay between Bert Lytell and Theodore Kosloff. Betty Compson, the leading lady, was anything but impressive.

THE STRAND.

One of the very best things that little Jackie Coogan has done is Dickens' "Oliver Twist," which was the headliner at the Strand last week. It was a splendid picture in every sense of the word and deserves a place in the motion picture repertory—if one might thus term those pictures which by reason of their intrinsic worth deserve to be shown, again and again, as a matter of education. One couldn't help wishing that Dickens himself might have been there. Perhaps he might have revised his "American Impressions." The overture was from Flotow's "Martha," in which the Strand Symphony Orchestra did its customary fine work under the direction of Carl Edouarde. The Fokine Ballet, which has become an interesting feature, was unusually attractive, the first being "Russian Toys," by Rimsky-Korsakoff, and second a waltz, by Johann Strauss. Jacques Gruenberg conducted for the ballet with his accustomed skill. The prologue to the feature picture was remarkably effective. The scene was laid in an old bookshop, and the Strand Mixed Quartet—consisting of Hazel Drury, Inez Harrison, Foster House and Fred Baer—added to the well rounded ensemble. There was a special song by Vaughn De Leath, entitled "Oliver Twist." The regular Mark Strand Topical Review, another of the delightful Aesop's Fables, and the organ solo by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard, completed the bill.

THE RIVOLI.

"The Young Rajah," with Rodolph Valentino, had its premier last week at the Rivoli. In the opinion of this scribe it is one of the most pleasing things he has done. It was well cast and beautifully staged. As a prologue, the ever popular "Song of India," by Rimsky-Korsakoff, was sung by Miriam Lax, Merle Epton, sopranos; Inga Wank, mezzo soprano, and Adrian da Silva, tenor. The voices blended effectively and the oriental settings added to the picture a note in keeping. The overture "Il Guarany," by Antonio Gomez, played by the Rivoli Orchestra, Frederick Stahlberg and Emanuel Baer conducting, proved a thoroughly enjoyable number in the characteristic vein of the entire program. The work, as the program stated, was first produced at Milan in 1870. The melodies of the Indians of the Amazon which Gomez introduced to give it local color are piquant and effective. The Rivoli Pictorial and a Pat Sullivan cartoon comedy, entitled, "Felix Wakes Up," made up the remainder of the program. MAY JOHNSON.

CHICAGO

(Continued from page 45)

night, November 4, and presented a second concert before another large house at Medinah Temple. At this concert the chorus had a new soloist, Nina Koshetz, who won favor with the listeners.

PLAYHOUSE MORNING MUSICALES CLOSE.

If all that is said be true, the Playhouse Morning Musicales, which were inaugurated this season at the Playhouse on Thursday mornings, will be discontinued. This is due to the money already lost in the venture by the manager. This office of the MUSICAL COURIER, reviewing the first concert of the series, prophesied as much, as the manager has not the following here necessary for such an important undertaking. That she can well manage pupils' recitals and launch effectively graduating pupils on their professional career has never been doubted, as generally the students or the teachers pay the manager to manage the concert and the recitalists with the help of their teachers and friends can aid greatly in selling tickets, but when the same manager had to depend solely on her own resources, she soon found out that all the money went out and but very little came in. Jessie Hall, to call her by name, is a very fine woman who should content herself with managing small things; big undertakings are not in her line and this is said only as friendly advice.

CHANGE IN KINSOLVING MORNING MUSICALES.

Benno Moiseiwitsch will not open the Kinsolving Morning Musicales with Edith Mason, at the Blackstone Tuesday, November 14, and his place will be taken by Josef Lhevinne. Mr. Moiseiwitsch has been afflicted with a slight attack of la grippe.

CHICAGO SYMPHONY'S FIFTH PROGRAM.

The fifth program of the present season of the Chicago Symphony Orchestra, played on Friday afternoon, November 10, and Saturday evening, November 11, was interesting for more than one reason. First of all, two novelties in the repertory of the orchestra were well worth hearing; then, the orchestra was in splendid form, and last but not least, Jacques Gordon, its concertmaster, was the soloist. The two novelties were Carpenter's "A Pilgrim Vision," which was played at the celebration of the "Mayflower" tercentenary in Philadelphia two years ago and which showed the composer in a more serious mood than in his other contributions to the orchestra; and the Oriental suite by Holst. This is descriptive music that, though modern in treatment, contains many "tunes" reminiscent to anyone who visited Algiers years ago or one who has musical recollections of the Rue du Caire during the Paris exhibition of 1889. The work, nevertheless, is a happy addition to the repertory, and it is to be hoped that this English composer's other orchestral works will be heard in the future. His Oriental suite, "Beni Mora," well deserves a second hearing. Jacques Gordon played the D'Ambrosio concerto for violin and helped materially in the Chausson "Poeme" for violin and orchestra. The Glazounoff symphony No. 4 in E flat, beautifully played by the orchestra under Frederick Stock, made this concert the best balanced so far of the season. JEANNETTE COX.

Hinshaw Rehearses "Cosi Fan Tutte"

At the Princess Theater on Wednesday afternoon, November 8, William Wade Hinshaw gave a private performance of his "Cosi Fan Tutte" company before an invited audience; previous to its leaving for a long tour, which began this week in Minneapolis. In this production Mr. Hinshaw has followed successfully the same lines that made his "Impresario" company such a success last season. The work is sung in English, the song texts and dialogues having been specially prepared by Henry Edward Krebhiel. Needless to say, they are the best of their kind and the singers made every word of them understood, except occasionally in the ensembles, where conflicting texts interfered. Stuart Ross, the musical director, presided at the piano with taste, discretion and skill. The cast was made up of Irene Williams (Leonora), Philine Falco (Dorabella), Lillian Palmer (Despina), Judson House (Ferrando), Leo de Hierapolis (Guglielmo) and Pierre Remington (Don Alfonso). From the vocal standpoint, each and every one of these was entirely satisfactory. The duets between Misses Williams and Falco, for which Mozart has written some of his finest music, were real gems. Miss Palmer, a debutante on the stage, has a pretty voice and uses it well. Judson House's abilities as a singer are well known from the concert stage. Leo de Hierapolis has an excellent baritone voice and sings Mozart excellently. Pierre Remington's voice was especially effective as a support for the ensembles. In the acting, the ladies of the cast proved better than the gentlemen, although doubtless the latter will play with more freedom and speed after repeated performances, and as it was, were genuinely comic in the final scene of the first act.

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REX INGRAM'S MASTERPIECE

**"TRIFLING
WOMEN"**

CAPITOL GRAND ORCHESTRA

Erno Rapee, Conductor

Presentations by S. L. ROTHAFEL

Theatres under the direction of Hugo Riesenfeld

The RIALTO TIMES SQUARE
FAMOUS RIALTO ORCHESTRA

HUGO RIESENFELD and
JOSEPH LITTAU Conducting

The RIVOLI BROADWAY at 49th Street
RIVOLI CONCERT ORCHESTRA
FREDERICK STAHLBERG and
EMANUEL BAER Conducting

All in all, the production was excellent throughout and without doubt will bring Mr. Hinshaw the same credit that his fine presentation of the "Impresario" has. The scenery was up to the same high standard as the settings in that opera, and cleverly arranged with curtains so that there was no delay between the scenes, something that added greatly to the general effect.

American Music Optimists and Bel Canto Musical Society Combine

The Society of American Music Optimists, of which Mana-Zucca was the founder and president, and the Bel Canto Musical Society, of which Lazar S. Samoiloff was the founder and musical director, were amalgamated into one society at a board meeting on November 10. This society will function under the name of the "American Music Optimists and Bel Canto Musical Society." Mana-Zucca, composer and pianist, was elected president; Lazar S. Samoiloff, acting president; Mrs. E. M. Gattie, vice-president; Mrs. George Bernard, treasurer. A board of very interesting people was also elected.

This society will give four concerts at the Waldorf-Astoria during the coming season, the dates for which are as follows: December 19, January 23, February 19 and March 20. Mr. Samoiloff, who will arrange the programs for these concerts, has in view several very fine artists whom he will present.

These concerts are for members only, and no tickets will be sold. Anyone desiring to become a member will please send for an application blank either to Lazar S. Samoiloff, Carnegie Hall, New York, or to Mrs. M. Gobert, 61 West Seventy-fourth street, New York.

Hofmann Recital November 18

Josef Hofmann will give his first New York recital of the season in Carnegie Hall, Saturday afternoon, November 18. His program will include: prelude and fugue in E minor, three "Songs Without Words," and the "Variation Serieuses" all by Mendelssohn, as well as other numbers.

New York Concert Announcements

Thursday, November 16

Philharmonic Society of New York, evening.....Carnegie Hall
Julia Glass, piano recital, afternoon.....Aeolian Hall
Paul Bernard, violin recital, evening.....Aeolian Hall

Friday, November 17

Philharmonic Society of New York, afternoon.....Carnegie Hall
Erna Rubinstein, violin recital, evening.....Carnegie Hall
Francis Moore and Hugo Kortschak, evening.....Aeolian Hall
Cordelia Lee, violin recital, evening.....Town Hall
Friday Morning Musicales.....Biltmore

Saturday, November 18

Josef Hofmann, piano recital, afternoon.....Carnegie Hall
City Symphony Orchestra, evening.....Carnegie Hall
Symphony Concert for Children, morning.....Aeolian Hall
Emma Calvé, song recital, afternoon.....Aeolian Hall
Gita Glaze, song recital, evening.....Aeolian Hall

Sunday, November 19

Philharmonic Society of New York, afternoon.....Carnegie Hall
Alexander Siloti, piano recital, afternoon.....Aeolian Hall
Emilio De Gogorza, song recital, afternoon.....Town Hall
Irish Band, evening.....Hippodrome

Monday, November 20

Mabel Beddoe, song recital, afternoon.....Aeolian Hall
Harold Hickerson and George Schneider, joint recital, evening.....Aeolian Hall

Tuesday, November 21

Philadelphia Orchestra, evening.....Carnegie Hall
Rose Florence, song recital, afternoon.....Aeolian Hall
Flonsaley Quartet, evening.....Aeolian Hall
Boris Levenson and assisting artists, evening.....Town Hall

Wednesday, November 22

Paderevski, afternoon.....Carnegie Hall
Oratorio Society, evening.....Carnegie Hall
Greta Masson, song recital, evening.....Town Hall

Thursday, November 23

Symphony Society of New York, afternoon.....Carnegie Hall
New York String Quartet, evening.....Aeolian Hall

CHRISTMAS MUSIC

(The following selections are appropriate for the Christmas holidays. Many are new and reviewed for the first time. These are marked with an (X). Other well known songs and anthems are listed because of their value on such programs.—The Editor.)

John Church Company, New York and Cincinnati

"THE MESSAGE OF THE ANGELS," sacred solo by C. B. Hawley. A number that has been sung for years. High voice in F, low in D.
 "SING, O HEAVENS," for double chorus, by Benjamin W. Loveland.
 "HAIL! HOLY CHILD," a Christmas song, with both words and music by W. H. Neidinger. Since its publication two years ago it has found much favor. Two keys—high in C and low in A flat.

"THE VOICE OF THE CHIMES," music by Carl Hahn to words by E. Deacey. Low voice in C and high in E flat. Serviceable number, published two years ago.

Carl Fischer, New York

"THERE WERE SHEPHERDS," anthem by G. Marchal-Loepke. Text from Luke 11:8-14. For mixed chorus with tenor solo.
 "SING WE CHRIST THE TRUE LIGHT," chorus, with alto solo and short tenor solo, by William Lester.
 "IN A LOWLY MANGER SLEEPING," by Christiana Kriens. For both school and church. By introducing three women's voices as an angel chorus, this number has more variety than the average chorus.
 "THE CHRISTIAN CHURCH YEAR IN CHORALS," for a capella chorus or quartet of mixed voices, compiled and edited by Carl F. Pfattheicher. Particularly well adapted for male singers.

Harold Flammer, Inc., New York

(X) "SUBMISSION," anthem for two-part treble voices, by Lucien G. Chaffin. Words by Mary Starbuck. Well written and easy for school children to sing. Arranged in this form, should find a place on many programs.
 (X) "ACCEPT MY HEART," a hymn-anthem for two-part treble voices, by Gaston Borch. Arranged in this form by Eduardo Marzo. Much more difficult than the one above, still in the hands of a good director it should be easy to master. The effect of harmony is well worth the time and care for study.
 (X) "RIDE ON! RIDE ON!" A duet for treble voices by John Prindle Scott, arranged in this form by F. S. Newcombe. Splendid selection to add variety to any program.

Arthur P. Schmidt Company, Boston

"PEACE AND GOOD WILL," a trio, by Anna Priscilla Risher. For well trained voices. Sung for several years to good effect.
 "O COME, LET US ADORE HIM," by F. Leslie Calver. Text from Luke 11:8-14. Full chorus, with tenor solo. Number opens with solo that is also suitable for the baritone, but the lighter voice seems preferable.
 "ARISE! SHINE, O JERUSALEM," for mixed voices by Ernest A. Dicks. Full chorus.
 "OVER THE WORLD IN SILENCE SLEEPING," a full chorus, by Cuthbert Harris.
 "THE GLORY OF THE LORD," a Christmas song by George Vause. Published also with violin obligato. The usual sacred solo, though longer than the more modern composition. Published last year.
 "THE NEW BORN KING," a Christmas cantata by Hugh Blair. Very musical with solos for all four voices and effective chorus work. Through the fifteen years of publication it has never failed to be in demand at this time of the year.

Clayton F. Summy Company, Chicago

"THE BIRTH OF CHRIST," by Mrs. Crosby Adams. Arranged for a school entertainment or the church, by Letha L. McClure. The Christmas story is told in song, simple enough for even the first grade children to master. Care has been given in the selection of carols and the optional music to be used in connection with the concert; it also contains many standard numbers. Used in schools for years.
 "THE DAWNING LIGHT," by Philo A. Otis. For chorus without solos.
 "TEN CAROLS FOR CHRISTMAS," selected by Roy R. Murphy. Summy's standard collection.

Willis Company, Cincinnati

"JOY FILLS OUR INMOST HEARTS TODAY," a Christmas anthem by Richard Worthing. Solo that can be sung by any voice.
 "HARK! THE GLAD SOUND," a hymn-anthem by Richard Worthing.
 "O'ER THE DISTANT MOUNTAINS," a recessional or carol by Paul Bliss. Effective and well harmonized.
 "WHEN SANTA CLAUS IS HERE," words and music by Donald Maxaley. A child's concert number.
 "A LETTER FROM SANTA," words and music by M. O. Wallace. Same as above.

M. Witmark & Sons, New York

"STAR OF BETHLEHEM," song by Caro Roma. Standard solo in four keys—A flat, B flat, C and D.

G. Schirmer, Inc., New York

"THE MANGER BABE," a cantata for children by R. E. De Reef. So arranged that the numbers can be sung in unison and many as solos if the children are far enough advanced. Good selection for school or church concert.
 "THE HOLY INFANT," a cantata by Frederic Field Bullard. The text is selected from the scriptures and the hymnal. Arranged in five episodes, with solos for all voices. Standard selection for well trained voices.
 "THE EARTH HAS GROWN OLD," a carol by Ed. C. Baird. Words by Phillips Brooks. Full chorus.
 "THERE WERE SHEPHERDS," anthem for mixed voices with soprano (or tenor) and bass solos, by Edward Shippen Barnes.
 "BRIGHTEST AND BEST OF THE SONS OF THE MORNING," anthem for chorus with soprano and tenor solos; also harp and violin obligato. By C. Whitney Coombs.
 "O LOWLY, SACRED STABLE," a carol adapted to a song of Brahms, by Edward Shippen Barnes.
 "TREE OF LIGHT," a carol with words and music by Laura Sedgwick Collins.
 "BLESSED IS HE," a short anthem for chorus, by Louis Adolphe Coerne.
 "THE CHRISTMAS SILENCE," a carol arranged for soprano solo by George A. Burdett.
 "STAR OF THE EAST," solo by C. Whitney Coombs. For soprano and tenor in the key of E flat. For baritone and alto, in C.
 "VOICES OF THE SKY," song by H. Alexander Matthews. Text selected and adapted by the composer. Taken from the cantata, "The Story of Christmas."

Oliver Ditson Company, Boston

"THERE WERE SHEPHERDS ABIDING IN THE FIELDS," song by William Arms Fisher. In the keys of F and E flat. Text, Luke 11:8-14. Familiar words set to dignified music.

"O LITTLE TOWN OF BETHLEHEM," by Louis R. Dressler. Words by Phillips Brooks, which so many composers have chosen to write music for. This selection has a violin obligato that adds to its value.

"THIS IS THE DAY THE CHRIST IS BORN," by A. Walter Kramer. A very short song, but in these few bars Mr. Kramer has written well for words by Frederick H. Martens.

"SIX CHRISTMAS CAROLS, OLD AND NEW," selected by Ditson Company; they form one of the standard collections.
 "LET US NOW GO EVEN UNTO BETHLEHEM," anthem for mixed voices by James H. Rogers. A few solo phrases for tenor and soprano.

"PRAISE MY SOUL, THE KING OF HEAVEN," anthem for general use or the Christmas service, by Stanley R. Avery. It is suggested that this be followed by "Gloria" from Mozart's Twelfth Mass, ad libitum. Two sets of words are given, one especially for Christmas time.

"O LITTLE TOWN OF BETHLEHEM," anthem for mixed voices by Louis R. Dressler. Arranged from the solo of the same title, for mixed voices with soprano solo. The violin obligato can also be used for the general good effect.

"HAIL TO THE LORD'S ANOINTED," Both general and Christmas anthem, by Cedric W. Lemont. Short soprano solo.
 "RING OUT, YE BELLS," anthem for mixed chorus, by C. W. Henri.

"HARK! WHAT MEAN THOSE HOLY VOICES," anthem for mixed chorus by the same composer, C. W. Henri. Begins with full chorus for several bars, then, a very fine woman's chorus which carries the entire number through until the last, when the finale is again for full chorus. Most effective.

"CHRISTIANS, SING OUT WITH EXULTATION," anthem for mixed voices by Will C. Macfarlane. Soprano (or tenor) and bass solo. M. J.

(To be continued)

NEW MUSIC

(Continued from page 55)

for melody as our "hit" songs and in the usual run of musical comedies. Only for popular concerts.

"HE IS ON THE SEA," a supplication by Mark Andrews. Although written in waltz time, this composition has much merit as a concert number. The setting is melodious and the words offset its lightness.

C. W. Thompson & Co., Boston

"HIS MOTHER'S SONG," both words and music by Rena Barry Skeritt. Ballad type of song.

"GIPSY WEATHER," by the same composer, Rena Barry Skeritt. Very good for the male voice. A vagabond sings of the open road. Encore number.

"MY GIFT," song with a violin obligato by Mariam Alvin Roberts. Lyceum or popular concert selection.

"DRIFTING," song with words and music by Harriet Reynolds Marchant. About the same as above.

"ARCADY," song by Jerome Winters, who wrote the words, and Stanley Porter Trusselle, who contributed the music. Simple and rather tuneful. For an encore.

Willis Company, Cincinnati

"CYNTHIA'S STRATEGY," a musical comedy in one act, by John Wilson Dodge. Dialogue by May Hewes Dodge. For soprano, tenor baritone and contralto. Full details are given for the production. Should fill a need in the smaller centers where such entertainments are given in school and at club affairs. The music is tuneful and lively, with lots of action to the dialogue.

"THE MAID OF THE GOLDEN SLIPPER," an operetta for treble voices in two acts, by Claude Davis Richardson. Something very entertaining for children. Handled right and given the proper direction, this will be good fun.

"IN OLD LOUISIANA," a musical comedy in three acts by May Howes and John Wilson Dodge. Lengthy description for production. Long cast with ample opportunity for a big chorus. Can be made very colorful and provide good entertainment. For schools and local talent.

"BABY DEAR," lullaby, easy to sing by the well known musician, Charles Hueter.

"PERIWINKLE," third grade teaching piece. Good for rhythm and rather bright; by Charles Hueter.

H. B. Cockrell, Omaha

"HIS SONG IN THE NIGHT," an ordinary ballad by Harry B. Cockrell.

Joseph Williams, Ltd., London

"TWO SHORT DANCE TUNES," for the piano by Charles W. Pearce. Third grade teaching pieces of merit.

"THE MESSAGE OF SPRING," a song in three keys by Valentine Hemery. Standard ballad type with singable melody.

Leidner Music Company, New York

"DANCE ORIENTALE" ("My Desert Rose"), by Lubomirsky, and arranged in this form by Louis Hintze. A reading to music.

Schroeder & Gunther, New York

"ONE," a simple number of only a few bars by Anna Craig Bates.

"APPARITIONS," another setting by the same composer, to words by Browning.

"WHEN DEATH COMES ER CREEPIN' IN DE ROOM," words rather good, also the melody for the voice, but the accompaniment utterly spoiled by a lack of appropriateness. Not in keeping with the spirit of the negro dialect. M. J.

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At 8:15

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of

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 Mrs. Alexander Bloch, Piano Alexander Bloch, Violin
 Metek Volk, Piano Boris Levenson, Piano

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Many Engagements for Lyell Barber

A year ago Mr. Barber gave his first New York recital at Aeolian Hall with such gratifying success and encouragement from the New York critics, that he decided on another recital for last October. Soon after his arrangements were made he received a flattering offer to tour in Australia, but realizing the need of several months' uninterrupted



© Underwood & Underwood

LYELL BARBER

study, he decided to forego the tour and prepare for his season of 1922-23.

Judging from the results of Mr. Barber's recital, October 18, and the criticisms which were reproduced in a recent issue of the MUSICAL COURIER, his second New York appearance was well worth the effort and sacrifice, particularly as it was supplemented by the following list of bookings: Smith College, Rochester, Chicago, Ripon College, Pontiac, Ill., Bloomington, Ill., Fall River, Mass., Albany, N. Y., Denver, Col., St. Joseph, Mo., Winnipeg, Man., Buffalo, N. Y., Wichita, Kan., Emporia, Kans., and Pittsburgh.

Stephens' "Rehearsals" Begin With Johnston

Following the custom of last season, Percy Rector Stephens' singers will be heard from time to time in the studio in final rehearsals for professional engagements. Those coming to hear, as Mr. Stephens informally puts it, are invited to "play audience." Norman Johnston's rehearsal on Saturday evening, November 4, was followed on Monday, November 6, by his New York recital in Aeolian Hall.

Namara in Costume Recital in New York

Marguerite Namara will give a costume recital on December 10 at the Princess Theater, assisted by Richard Hill, baritone. The program will include the "Mirror Scene" from "Thais" and some old songs with her own accompaniment on the spinet.

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for one or two days a week in school, college or conservatory in suburb of or within easy reach and not too far from Chicago. Address "Pianist," care of MUSICAL COURIER, 825 Orchestra Hall, Chicago, Ill.

WANTED—The address of Cecil Cowles, the pianist who gave a recital at Aeolian Hall in 1920. Information will be appreciated by "S. J. K." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

A music teacher for the Indian Service is wanted, American citizen, man or woman. Applications close November 21. For details apply Civil Service Commission, Washington, D. C.

WANTED—Operatic sopranos and tenors for thirty weeks' booking. Address Allen & Fabiani, Inc., 56 West 39th Street, New York. Telephone 2185 Fitzroy.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

I SEE THAT

Walter Damrosch was guest of honor at the Woman Pays Club on November 8.

Carl Nielsen's new quintet for wind instruments was given a successful premiere in Copenhagen.

There is to a great radio broadcasting station on the roof of the Aeolian Building.

Cincinnati likes Fritz Reiner as conductor of its orchestra and Fritz Reiner likes Cincinnati.

Berlin is having more concerts and more opera than it had last year.

Isa Kremer will make her Chicago debut on November 21.

The seventh annual Intercollegiate Glee Club contest will be held in Carnegie Hall on March 3.

The anticipated deficit of the Cleveland Orchestra for the 1922-23 season has been wiped out.

Alma Waldrep, of Tulsa, Okla., is winning a name for herself in the East as pianist.

Ise Niemack, a young American violinist, made an excellent impression at her Berlin appearance with the Philharmonic orchestra.

Oda Slobodskaja was soloist with the Boston Symphony Orchestra in Boston on November 12.

Mary Potter will begin a concert tour of several months' duration in January.

Another Hungarian artist has just set foot on our shores—Arpad Sandor, pianist and composer, from Budapest.

Ida Davenport, soprano of Providence, has located in New York.

The Figue Choral will give a Thanksgiving luncheon on November 25.

Lorna Lee and Charles A. Hafner were married last month.

Laurie Merrill is appearing in costume recitals.

The Promotion Committee of the N. A. O. indicted a letter against the proposed licensing of music teachers.

Jane Cathcart has written an effective little song which she calls "A Song of Spring."

The first New York appearance of the Irish Band is scheduled for the Hippodrome, November 19.

Pietro A. Yon will conduct master classes in New York and Philadelphia this winter.

Elly Ney will present more modern works on her programs this year than she did last year.

Marie de Kyzer is filling concert engagements in three states this month.

Arthur Rubinstein, the Polish pianist, is due to arrive in America today.

Bronislaw Huberman will begin his second American tour this week.

WHERE THEY ARE TO BE

From November 16 to November 30

Bachaus, Wilhelm:
Middlesborough, Eng., Nov. 18.
Hanley, England, Nov. 20.
Liverpool, England, Nov. 22.
Birmingham, Eng., Nov. 23.
Southport, England, Nov. 24.

Bock, Helen:
Chatham, Va., Nov. 20.

Brard, Magdeleine:
Columbus, Ohio, Nov. 17.

Cadman, Charles Wakefield:
Harrisburg, Pa., Nov. 21.
Hanover, Pa., November 22.
Reading, Pa., Nov. 24.
State College, Pa., Nov. 25.

Christian, Jessie:
Susanville, Cal., Nov. 16.

Cincinnati Symphony:
Columbus, Ohio, Nov. 17.

Cortot, Alfred:
Alshurgh, Pa., Nov. 17.
Providence, R. I., Nov. 26.
Worcester, Mass., Nov. 28.
Harrisburg, Pa., Nov. 30.

Criterion Male Quartet:
Oklahoma City, Okla., Nov. 16.
El Paso, Texas, Nov. 18.
Laredo, Texas, Nov. 20.
Houston, Texas, Nov. 21.

Port Arthur, Texas, Nov. 22.
Fort Worth, Texas, Nov. 23.
Brownwood, Texas, Nov. 24.
Henrietta, Okla., Nov. 27.
Miami, Okla., Nov. 28.
Tulsa, Okla., Nov. 29.
Springfield, Mo., Nov. 30.

Crooks, Richard:
Rochester, N. Y., Nov. 29.

Cuthbert, Frank:
Kansas City, Mo., Nov. 18-19.

D'Alvarez, Marguerite:
Claremont, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18.
San Diego, Cal., Nov. 21.
Tucson, Ariz., Nov. 24.
New Orleans, La., Nov. 27.

David, Annie Louise:
Los Angeles, Cal., Nov. 17, 19.

Davis, Ernest:
Kansas City, Mo., Nov. 18-19.

Detroit Symphony:
Ann Arbor, Mich., Nov. 20.

Dux, Claire:
Cleveland, Ohio, Nov. 16, 18.
Chicago, Ill., Nov. 19.
Oswego, N. Y., Nov. 22.

Elman, Mischa:
Cleveland, Ohio, Nov. 27.

Olga Samaroff will appear in seven concerts in eleven days, from November 19 to November 29.

The International Composers' Guild will give the American premiere of Schonberg's "Pierrot Lunaire" at the Klaw Theater on January 21.

A recital of manuscript compositions by Boris Levenson will be given at the Town Hall November 21.

Vienna has offered a free plot in the Central Friedhof for the interment of the ashes of Leschetizky.

John McCormack will give a third concert at the Hippodrome on Sunday evening, November 26.

There is to be a week of music in celebration of Henry Barnes Tremaine's thirty-five years' connection with the Aeolian Company.

Helena Marsh will give three concerts within four days, November 20 to 23.

Juan Calvet is seeking an American opera for production at the Gran Teatro Lico in Barcelona.

A facsimile reproduction of the original orchestral score of "Die Meistersinger von Nurnberg" is a welcome new publication.

Marion Talley, fifteen year old soprano of Kansas City, has won the praise of New York critics.

Frieda Hempel will give her first New York recital in Carnegie Hall on the evening of November 28.

The new building of the MacPhail School of Music in Minneapolis will contain ninety studios and a recital hall.

The American Grand Opera Company of Chicago was successfully launched with "Shanewis" on November 9.

Jascha Heifetz is reported to be engaged to Miss Antik, of Russia.

Luella Melius is continuing her fight to prevent Ganna Walska from touring under Daiber management.

Harold Land has placed several of his pupils in church positions recently.

The German section of the International Society has been organized.

The executive committee of the National Association of Organists is not in favor of licensing music teachers.

The Boston Symphony Orchestra is to have another series of five extra concerts this season.

Chaliapin says that one of the purest voices he has ever heard is that of John McCormack.

De Pachmann continues to give piano recitals at the age of seventy-four.

The San Carlo Grand Opera Company opened a two weeks' season in Boston on November 6.

Both the Metropolitan and Chicago Operas opened last Monday evening with brilliant performances.

The Society of American Music Optimists and the Bel Canto Musical Society have been combined.

A son has been born to Mr. and Mrs. Harry Kaufman.

Cecil Arden believes that the millennium for art will come when all nationalism ceases.

Ebeling, Ellie Marion:
Passaic, N. J., Nov. 18.
Hoboken, N. J., Nov. 26.

Fanning, Cecil:
Buffalo, N. Y., Nov. 27.

Farnam, Lynnwood:
Lawrence, Mass., Nov. 22.
Melrose, Mass., Nov. 21.

Friedman, Ignaz:
Budapest, Hungary, Nov. 17, 19, 20, 24.
Temesvar, Hungary, Nov. 22.
Vienna, Hungary, Nov. 29.

Gerhardt, Elena:
Indianapolis, Ind., Nov. 20.
Aurora, N. Y., Nov. 22.

Golubart, Victor:
Washington, D. C., Nov. 16.
Frederick, Md., Nov. 17.

Grainger, Percy:
The Hague, Holland, Nov. 16, 21.
Appeldoorn, Holland, Nov. 17.
Rotterdam, Holland, Nov. 18.
Utrecht, Holland, Nov. 20.
Hilversum, Holland, Nov. 23.
Haarlem, Holland, Nov. 26.
Amsterdam, Holland, Nov. 27.
The Hague, Holland, Nov. 28.
Nymegen, Holland, Nov. 29.

Hagar, Emily Stokes:
Atlantic City, N. J., Nov. 16.
Millersville, Pa., Nov. 23.

Harvard, Sue:
Wilmington, Del., Nov. 16.
Danville, Va., Nov. 21.
Roanoke, Va., Nov. 23.
Washington, D. C., Nov. 27.

Hempel, Frieda:
London, Can., Nov. 16.
Brantford, Can., Nov. 17.
Providence, R. I., Nov. 21.
Boston, Mass., Nov. 24-25.
Baltimore, Md., Nov. 30.

Hess, Myra:
Banbury, England, Nov. 21.
York, England, Nov. 28.
Surbiton, England, Nov. 30.

Hinshaw's "Cosi Fan Tutte"
Company:
Topeka, Kans., Nov. 17-18.
Tulsa, Okla., Nov. 21.
Okmulgee, Okla., Nov. 22.
Springfield, Mo., Nov. 23.
Lincoln, Neb., Nov. 24.
Muncie, Ind., Nov. 28.
Marietta, Ohio, Nov. 29.

Hinshaw's "Cox and Box"
Company:
Bedford, Ind., Nov. 16.

Bowling Green, Ky., Nov. 17.
Dyersburg, Tenn., Nov. 20.
Charleston, Miss., Nov. 21.
Vicksburg, Miss., Nov. 22.
Port Gibson, Miss., Nov. 23.
Newton, Miss., Nov. 24.
Agricultural College, Miss., Nov. 25.
Talladega, Ala., Nov. 27.
Rome, Ga., Nov. 28.
Johnson City, Tenn., Nov. 29.
Morristown, Tenn., Nov. 30.

Hinshaw's "Impresario" Co.:
Chicago, Okla., Nov. 17.
Ponca City, Okla., Nov. 18.
Edmond, Okla., Nov. 20.
Enid, Okla., Nov. 21.
Atchison, Kans., Nov. 24.
St. Joseph, Mo., Nov. 28.
Streator, Ill., Nov. 29.
Kewanee, Ill., Nov. 30.

Hofmann, Josef:
Columbus, Ohio, Nov. 28.

Hollman, Joseph:
Summit, N. J., Nov. 16.

Horvath, Cecile de:
Sewickley, Pa., Nov. 27.

Huberman, Bronislaw:
Philadelphia, Pa., Nov. 17-18.

Hutcheson, Ernest:
Boston, Mass., Nov. 18.
Oberlin, Ohio, Nov. 21.
Toronto, Can., Nov. 23.

Karle, Theo:
Monessen, Pa., Nov. 17.

Kindler, Hans:
Cleveland, Ohio, Nov. 20.
Norfolk, Va., Nov. 22.
Bridgeport, Conn., Nov. 28.
Philadelphia, Pa., Nov. 29.

Kolar, Ella:
Chicago, Ill., Nov. 26.

Konecny, Joseph:
Amsterdam, N. Y., Nov. 20.
Marshalltown, Ia., Nov. 27.
Albia, Ia., Nov. 28.
Boone, Ia., Nov. 29.
Tully, N. Y., Nov. 16.
Fort Plain, N. Y., Nov. 17-19.

Korb, May:
Jersey City, N. J., Nov. 22.

Kyzer, Marie de:
Fort Chester, N. Y., Nov. 19.

Land, Harold:
Brooklyn, N. Y., Nov. 19.
Yonkers, N. Y., Nov. 26.
Montclair, N. J., Nov. 29.

Letz Quartet:
Rochester, N. Y., Nov. 17.

Mercersburg, Pa., Nov. 29.
Birmingham, Pa., Nov. 30.

Levitzi, Mischa:
Chicago, Ill., Nov. 17-18.
Denver, Colo., Nov. 21.
Brooklyn, N. Y., Nov. 27.

Macheth, Florence:
Kansas City, Mo., Nov. 17.
Omaha, Neb., Nov. 20.
McCook, Neb., Nov. 22.
Oklahoma City, Okla., Nov. 24.
Waco, Texas, Nov. 29.

Maier, Guy:
Santa Barbara, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18, 19.
Sacramento, Cal., Nov. 23.
San Francisco, Cal., Nov. 25.
Fresno, Cal., Nov. 27.
San Diego, Cal., Nov. 28.

Melba, Mme.:
Middlesborough, Eng., Nov. 18.
Hanley, England, Nov. 20.
Liverpool, England, Nov. 22.

Milligan, Harold:
Detroit, Mich., Nov. 28.
Williamsport, Pa., Nov. 30.

Nevin, Olive:
Detroit, Mich., Nov. 26, 28.
Williamsport, Pa., Nov. 30.

Pattison, Lee:
Santa Barbara, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18-19.
Sacramento, Cal., Nov. 23.

Paperte, Frances:
Toledo, Ohio, Nov. 16.

Pattison, Lee:
Santa Barbara, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18-19.
Sacramento, Cal., Nov. 23.
Fresno, Cal., Nov. 27.
San Diego, Cal., Nov. 28.

Patton, Fred:
Sewickley, Pa., Nov. 27.
Youngstown, Ohio, Nov. 28.

Ponselle, Rosa:
St. Joseph, Mo., Nov. 23.

Rubinstein, Erna:
Syracuse, N. Y., Nov. 20.
Northampton, Mass., Nov. 29.

Ruffo, Titta:
Worcester, Mass., Nov. 30.

St. Denis, Ruth:
Salina, Kans., Nov. 16.
Concordia, Kans., Nov. 17.
Wichita, Kans., Nov. 18.
Joplin, Mo., Nov. 19.
Muskogee, Okla., Nov. 21.
Fort Smith, Ark., Nov. 22.

Pine Bluff, Ark., Nov. 23.
Memphis, Tenn., Nov. 24.
Cape Girardeau, Mo., Nov. 29.
Ponca City, Okla., Nov. 30.

Samaroff, Olga:
Philadelphia, Pa., Nov. 19, 28, 29.
Cleveland, Ohio, Nov. 20.
Oxford, Ohio, Nov. 21.
St. Louis, Mo., Nov. 24-25.

Salmond, Felix:
Poughkeepsie, N. Y., Nov. 18.

Schumann Heink, Ernestine:
Grand Rapids, Mich., Nov. 17.
Pittsburg, Pa., Nov. 27.

Shawn, Ted:
Salina, Kans., Nov. 16.
Concordia, Kans., Nov. 17.
Wichita, Kans., Nov. 18.
Joplin, Mo., Nov. 19.
Muskogee, Okla., Nov. 21.
Fort Smith, Ark., Nov. 22.
Pine Bluff, Ark., Nov. 23.
Memphis, Tenn., Nov. 24.
Cape Girardeau, Mo., Nov. 29.
Ponca City, Okla., Nov. 30.

Silverman-Foreman, Charlotte:
Berlin, Germany, Nov. 16.

Spalding, Albert:
Lexington, Ky., Nov. 21.
Louisville, Ky., Nov. 29.

Sundelius, Marie:
Providence, R. I., Nov. 26.

Telmany, Emil:
Toronto, Can., Nov. 16.
Kingston, Can., Nov. 17.
Los Angeles, Cal., Nov. 30.

Thibaud, Jacques:
Providence, R. I., Nov. 26.
Peoria, Ill., Nov. 21.
Worcester, Mass., Nov. 28.

Tsianina, Princess:
Harrisburg, Pa., Nov. 21.
Hanover, Pa., Nov. 22.
Reading, Pa., Nov. 24.
State College, Pa., Nov. 25.

Val Peavey, N.:
Poughkeepsie, N. Y., Nov. 18.
Jersey City, N. J., Nov. 22.

Vidas, Raoul:
Ann Arbor, Mich., Nov. 20.

Willeke, William:
Brooklyn, N. Y., Nov. 18.
Scranton, Pa., Nov. 28.

Wylie, William:
Newark, Ohio, Nov. 30.

Zendt, Marie Sidenius:
Chicago, Ill., Nov. 26.

Erna Rubinstein's First Recital of Season

Erna Rubinstein, the sixteen year old Hungarian violinist who made her American debut last year under Mengelberg's baton and delighted many audiences after that by her brilliant and mature playing, will give her first New York recital of the season at Carnegie Hall (tomorrow), Friday evening, November 17.

Miss Rubinstein will present an entirely different program from any she has yet played, which will include Tartini's sonata in G major, Vieuxtemps' concerto in D minor (played for the first time in America by Miss Rubinstein who, contrary to the usual custom of omitting the scherzo andante, will play the four movements of the concerto in full), Gluck's Melodie and other pieces. Harry Kaufman will accompany her at the piano.

Elizabeth Lennox at Cooper Institute

Elizabeth Lennox, contralto, sang in the auditorium of Cooper Institute on Friday evening, November 10. The occasion was the twenty-fifth anniversary of the founding of the Institute and Miss Lennox found the large audience appreciative and enthusiastic. The famous aria from "Samson," which featured Miss Lennox's program, met with particular acclaim.

Schumann Heink at Rubinstein Club

Mme. Ernestine Schumann Heink will be the soloist for the Rubinstein Club of New York at a concert in the grand ball room of the Waldorf-Astoria on November 18, singing, among other selections, classic arias, songs by American composers and German lieder.

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